

# CINEMA Papers



AUSTRALIAN WOMEN FILMMAKERS (PART 1)  
FORMAN ON CUCKOO'S NEST / DEVIL'S PLAYGROUND  
JANGSÖ / OZ / CONVERSATION PIECE / 1975 INDEX

MOTION PICTURE PRODUCTIONS

PRESENTS

A film by Philippe Mora

# DENNIS HOPPER IN MAD DOG



Produced by JEREMY THOMAS

Written and Directed by PHILIPPE MORA

Based on the book MORGAN by Margaret Carnegie

Co Starring

JACK THOMPSON DAVID GULPILIL FRANK THRING

Guest Stars

MICHAEL PATE WALLAS EATON

BILL HUNTER GRAEME BLUNDELL

With

Dos Borkham Kurt Beimel Peter Collingwood Peter Cummins

John Derrin Gerry Duggan Max Fairchild Chuck Faulkner

Hugh Keays-Byrne Robert McDunn Christopher Pate Bruce Spence

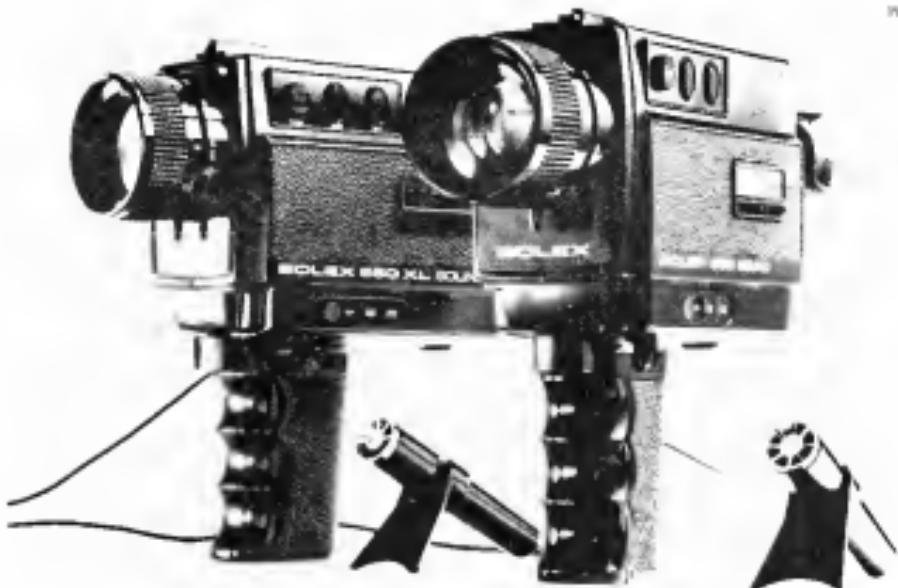
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Naturally, Bassett and Douglas replied to these allegations and stated that although the firm had a commercial loanable funds in excess of \$50,000,000 it was still in return its \$4,000,000 margin and because of the time lag of returns coming in 2 years has prompted Kressel he will be paid at the same time as everyone else, increasing dividends.

Каждый звук этого изображает определенную часть мира, ее сущность и значение не раз для нас ведет волшебник, и это все становится яснее и яснее, пока мы слушаем его рассказ. Потом начинают звучать звуки, которые называются «Симфония-песнями».

The next issue now亟待解决的是作家与出版商之间的关系。他们之间存在一种默契，但没有合同，这为作家们提供了创作的自由。

In Australia there are, naturally, many writers whose *de facto* need to sell their rights. DH Green has suggested that in Australia "Practically every writer in Australia is compelled to sell his or her rights to a publisher." The author's right to receive payment for his or her work is often referred to as "copyright," which is a misnomer. Copyright is a bundle of rights, including the right to receive payment for the work.

**FOREIGN PRODUCTION  
NEWS**

10

**Jack Bright** has just completed writing his second novel, *The Accidental Man*, and is working on **Cononation Alley**. **Murray** is in semi-retirement and writes **Charlton Heston**, **Helen Hayes** and **James Coburn**. **Ruben Kuban** after a string of **Epics** is now writing **TV Westerns** like **Death of a Gunman**. **E. Howard Hunt** is writing **James Jones** and **Richard Attenborough** will write **With the Christians** based on Joseph Wresinski's best seller **Jesus Come Home**. **John Wayne** and **John Ford** are writing **The Last伏見**. **Michael Caine** is to direct his next movie **Stephen Frears** is shooting **Crosses of Iron** in Yugoslavia and a script **James Coburn**, **James Mason**, **Donald Sutherland** and **John Wayne** is **King of Kings**. **John Wayne** and **John Ford** are writing **King of Kings**. **Richard Burton** and **John Wayne** are writing **King of Kings**. **John Wayne** and **John Ford** are writing **King of Kings**. **John Wayne** and **John Ford** are writing **King of Kings**. **John Wayne** and **John Ford** are writing **King of Kings**.

The Extraordinary Trials Elsewhere  
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and the Quakers With Lynne Carter of  
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Jr., Pentecostal minister, Paul DeMol, Peace  
2000 Radio host (Boston), has been given



THE MARQUISE OF O...

• 100 •

ELIJAH ELIASZOWSKI, BOGDAN GAWLIK, BOGDAN KROPPA, BORYS KUBIAK, CZECHOSLOVAKIA



## VICES AND PLEASURES.

卷之三

**Alexander Godwin** (*The Threepenny Opera*, *One Man, Two Guvnors*) continues as Robert Falconer in *The Rose and the Professor*. **Prologue** New Marlowe's first musical, *Appassionata*, starring Lucy Blyton has been well-received. Now on the Quayhill family *The Great Paper* band producer Sir Leo Grotto has a new idea: write songs at present. The **Quayhill Gangsters** introducing Alibi-Gang President George Fox (Oscar-nominated) and Sophie Loren and Peterman (as The Jammerz Principle) directed by Stanley Kramer and starring Gary

Eagle Has Landed with Michael Caine and Donald Sutherland. Cliff Johnson of Friends and Paul and Michaela Lewis-Gibson, is to make the new Starz film The Eagle Who Loved Me with Roger Allam.

卷之三

Princess had many films directed by women into pass: Christine Lafferty's *I Am Puerto Rican*; Jeanne Moreau's *Lamour*; Kathy Kepner's *Hard Lessons*; Sue Kleyman's *Letters to Irena*; Anja Benesova's *Darkness*; Jennifer Saltman's *Third Heaven*; Agnes Varda's *Waiting for the Moon*.

**Blue Flame** The French hit of the year is also a *New Year's Eve* film. *Angélique* produced by a film-set producer Serge Gainsbourg. Film concerns some young French girls transposed to Brazil. Directed by Jean-Luc Godard. *Angélique* is decked with *Madame Bovary*, while Gainsbourg, determined to outlast more and more US films, certainly the most successful of which is *One Flew Over the Cuckoo's Nest*, has now written his own *Angélique* based on the novel of the same name. The impressive *Pierre Bourdan-Godard* at shooting. Share *Angélique* is in Paris and has been seen in *Paris*, *Dakar* and *Abidjan*. After *Angélique* will be an enormous photographic *comme-drame* *François Ganguillet* (now writing *Madame Bovary*) is helming. *Angélique* is the first film to come out of the movie is *Rapport à l'Académie*. *Le Ballon* is a certifying laundry of pastel sentimentalism. *Flamme d'amour* is also in the offing. *Angélique* is the first urban expectation in a neoromantic country so damaged by the *andréassian* *Antipathies* is planning *Music of Blood*. *Alain Cavalier* is extremely busy making *Le Beau Geste* or *Le Beau Geste* and *Modern Poetry* of *Le Beau Geste*.

100

These threats have been applied to others. For example, in Chile, General Pinochet has been "isolated" by the British press — a new government was installed. This government subsequently imposed its own laws and regulations, which were later adopted by the Argentinean government.

卷之三

Herrig has finished his art of Glass  
Designing Game Pass, (obtaining The  
Confession of "Mistress Wagner"  
in his novel "Le Cirque de Glace"  
Schoenher's Fabulous star and Schoen-  
herr's art at Antwerp, 1862. His  
representatives are in the world: Béatrice  
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W. Worcester now the will be Pass  
Without Reserve.

48 Chapter items were written by Scott

# MILOS

more confidence to



# FORMAN



## young people

Milos Forman has made only five feature films since 1964, three of them in his native Czechoslovakia and two in the U.S. As a director, he is not very interested in beautiful images or fancy tricks; he is very much an actor's director, though he frequently uses non-professionals. In a Forman film, the charm, the humour and the warmth all come from the director's attitude towards his characters — an unfashionable feeling for which he has been viciously attacked both in Prague and Los Angeles, on the grounds that he ridicules the people of Czechoslovakia and the U.S. Even Australian feminist Beatrice Faust, reviewing "One Flew Over The Cuckoo's Nest" in the "Nation Review", claimed to find his work as a whole ugly and boring.

Forman has dealt chiefly with the generation gap. In "Black Peter" (also known as "Peter and Paul"), Peter's parents cannot comprehend his lack of enthusiasm for a very boring job in a small-town supermarket, nor begin to understand his shyness and awkwardness resulting from sexual inexperience. In "Love of a Blonde" (also known as "A Blonde in Love"), the older generation is seen to be lecherous (the three middle-aged soldiers who try to seduce young girls at a dance), or hopelessly old-fashioned (the truculent parents of the boy the blonde sleeps with). In "The Fireman's Ball", we find the befuddled firemen trying to emulate American sophistication with a beauty competition, though it is just another excuse to perv on some young girls. And in "Taking Off", his first American film, the parents of the missing teenagers are joyously hampered as they try to understand their children better by seeking out and making agonizing small-talk. "Taking Off", an extremely fine film, flopped badly in the U.S., but now with the welcome success of "One Flew Over The Cuckoo's Nest" — five Oscars (including Best Director) and high ratings on the box-office charts — Forman is at the peak of his career. In Sydney to promote "Cuckoo's Nest", he talked about his work to actress Kate Fitzpatrick and Sydney Film Festival director, David J. Stratton.

Can we first talk about your background in Czechoslovakia? You grew up in a food shop ...

Yes. During the war time I was living with my uncle and he had a small grocery store. That experience came in very handy when I later made *Black Peter*, which takes place in a sort of grocery store.

In fact, there is a line in "Black Peter":

"Who is closer to food is far from the grave."

What made you decide to become a writer — specifically, a film writer?

Well, to be honest, it was purely an accident. I wanted to work at the theater, so I tried to enter a theater school in Prague and became a theater director, but I was rejected

You have to do exams and I didn't pass them.

Why?

Well, I don't know. It doesn't make any sense, and it doesn't have any logic to it. So the exams in May and I don't know whether you are accepted in August, right before the new school year starts. I went through all the exams, which were very, extremely difficult, to tell the truth, I never succeeded in one that I would not be accepted. I thought I had done my best. So it was a shock when in August, I learnt that I was not accepted. I was in a panic because I didn't want the uncertainty. I would have to go and serve two years in the army and I wanted to avoid that at any price. So, I found for a university that had educational courses and I only had the law school and the film school for women. I applied to both. Fortunately, I was accepted at the film school.



Hana Tugelbova, in the gentle *Madame... In the Loves of a Blonde*. The film was shot by Miroslav Ondak.



Top: Paul Bettany in *Frontiers*; Bottom: Black Peter (Peter and Paul). Above: Childhood is very, very temporary — your emotions can not be stored. Love is a Muscle

#### Did you fail the law exam?

No. The film school exams were an all-Wednesday and the law school exams were on the Friday, but before I went to the law exams I learnt that I was already accepted at the film school. Consequently, I didn't even go to them.

Your choice of work, therefore, was really the result of chance? ...

#### Yes.

#### Did you enjoy the film school?

I started to study film writing, and I started to live! ...

#### Did you see lots of films?

Yes. During those four or five years, I saw an endless amount of films. That was a great thing.

#### What were your favourites?

My favourites were Charlie Chaplin, Buster Keaton, Laurel and Hardy, Chaplin's *The Tramp*, John Ford, William Wyler's *The Best Years of our Lives*, Marcel Carné's

*Children of Paradise* and Quay des Brumes, Rino Barillari's *The Italian Straw Hat*, Gérard Oury's *La Grande Vadrouille*, and the first Italian neo-realists Elio and Renzo, De Sica, De Santis ...

You then wrote the screenplays for a couple of films before directing yourself. At that time, the Czech cinema was going through a rather lame period — it was coming out of a Stalinist period, and people like Kadar and Klim were starting to do interesting things. What was it like working as a writer in Czechoslovakia at this time?

Well, you know, that period was the most exciting I went through, because in a so-called non-socialist film industry in a communist country — there is no commercial pressure on film-making at all. Plus, I had a lot of freedom. So I don't mind if it does or doesn't make money, the film has to serve itself. Of course, there can be ideological pressure, which is like an additional pressure, but during that period when commercial pressures didn't exist, and ideological pressure had dis-

sappeared, there was a total freedom for filmmakers. I lasted, unfortunately, for only a few years.

"Black Peter" was your first feature film. Surely it was absolutely rather inadequate for its time — a story about a young man who is not happy with his work and is really, in a very small way, a kind of saint. How was that screenplay accepted?

It was a very lucky period indeed, in 1982. Karel Reisz made a speech in which he said: "We have to give more confidence to young people." So they gave us confidence. We worked on the screenplay in full freedom and made the film the way we wanted to. I took the responsibility for everything and nobody interfered too much in it, because they gave us this confidence.

How did you go about casting? I understand that Peter's father was played by the hand boxer you had met while shooting a documentary ...

When I started in Czechoslovakia, I didn't win professional critics, but this was not for any aesthetic reason. The real reason was that there weren't many good actors in Czechoslovakia, and whoever was good was busy doing stage work in Prague. You don't have, as in America, actors who work solely in films, or solely on the stage.

If you are an unknown director shooting a hundred miles away from Prague, they won't have little chance of getting good actors to work for you. So rather than work with bad actors, I turned to good non-professionals.

Were there any professional actors in "Black Peter"?

Yes, Vladimír Pucholt, who plays the tall mason's apprentice. The rest were non-professionals.

Did any of them go on to acting after that?

Oh, yes. The father did. The girl also, and Peter.

Was there a lot of improvisation during shooting?

These always worked from an exact screenplay but I also like to improvise because you never know what you can get. The danger however, is that 50 per cent of improvisation is boring. That 10 per cent, however, can be marvellous and fresh and unexpected and unpredictable, that it's worth the try. If you fail, you go back to the script.

I read that the father in "Black Peter" thought the last scene was incredibly tragic and dramatic, while the two boys thought it hysterically funny. Consequently, it seems you didn't care whether the critics understood what you want, as long as they did it right ...

I don't care at all. What's important is the result — not what they know, but what they do. If they are doing the right thing, then I don't care what they think.

So the actors who played the parents were convinced in what they were saying — that the boy was foolish and useless?

Absolutely. I liked this very much, because I think it's part of life. It's very real.

Where did you film "Black Peter"?

In Kolín, which is a small town about 50 km from Prague.

**With a very small crew . . .**

Yes, a rather small one. When you are doing your first film, nobody knows you and they just leave you alone.

What completed, was it kind by the authorities in the Czechoslovak film industry?

I was fortunate in that my films were considered comedies. All authority minded people subconsciously think what you laugh at you don't like seriously — which is also, unfortunately, true of film critics. They never consider comedy as art, comedy is always something passed over lightly. But it saved me a lot of trouble in Czechoslovakia. I had much less than Nemec or Chytilov.

Did they think you were being less subversive?

Well, it's not a question of who was less or more. We were on the same platform, and they get much more art than I did because my films were comedies.

Were the films successful at the box-office in Czechoslovakia?

*Black Peter* was a modest success, while *Loves of a Blonde* was one of the greatest financial successes of all time.

"*Loves of a Blonde*" introduced a new element — a certain amount of sex and nudity — which though quite modest by today's standards, was daring by the standards of 1964-65. Why did you choose to have those nude scenes?

Well, it sort of like nudity (which!) I wouldn't go to a nudist camp — it's a little too cold — because you are at all the time and

you don't have a choice about who you are going to look at. In this case, however, I enjoyed it very much.

Was the actress, Hana Brzichova, still your shore-to-shore at this stage?

No, I was already divorced for the first time.

But she was a non-professional actress. Did you have any problems with her during those scenes?

Well, she was my sister-in-law. She couldn't complain. "Not" (laughs). You don't talk to her as an actress. You talk to her as a relative. You can't say "Listen, don't give me that business!" One has to be diplomatic.

Are you diplomatic?

Of course I am — every director is. You are dealing with even-tempered people, and though they are all different, you have to make them work together.

Do you find actors boring?

I have great respect for actors. I probably admire them because I, myself, couldn't act if you killed me.

Did you want to be an actor?

Of course. Everybody wants at least five minutes in his life to be an actor and for some that dream lasts a lifetime.

Do you regard actors as children?

I think that everybody has a child in himself because childhood is a very, very sensitive period of time when you meet things for the first time. Your reactions are not yet abroad. I consider that childhood

in people is one of the most important values.

So in fact, "*One Flew Over The Cuckoo's Nest*" is not as different from your other films as one might think. In those, you dealt basically with the generation gap — children vs parents — whereas "*One Flew Over The Cuckoo's Nest*" is about childlike people vs authority . . .

Well, you know, it's up to you to analyze that. If you don't like it,

Are you surprised when you hear people do this?

Sure. I get surprised. I am often fascinated by the number of different explanations and analyses you can give to one thing. I think that's the way it should be. Not everybody has the same opinions and reactions to the themes in life.

I mean *Cuckoo* is different. —

It's a different story — but I don't speculate about it. I am trying to do my best and do it honestly, so I guess it has to have something in common. You can't betray yourself unless you want to.

One sensible thing you do as a filmmaker — and you have done it in all your films — is to make us realize laugh, then abruptly stop them. You make them realize that what they're laughing at has very serious, and even tragic, implications. For example, the last scene of "*Loves of a Blonde*", the one where the girl watches the parents walking back to themselves in "*Taking Off*", and the many, many scenes in "*One Flew Over The Cuckoo's Nest*". Why do you think you are able to capture these moments?

For me this has always been the greatest thrill — as it was for Chaplin. I just love these moments.



Top: Though starting as a film about the generation gap created by the children, Forman changed direction mid-way and made the powerful social statement *One Flew Over The Cuckoo's Nest*. Above: Aspin (Aspin Ladday and Valerie Solanas); Bottom: Taking Off

Bottom: Holding a winning ticket in his生成器 to collecting the prize. Searching for the last lottery in *Frenzy's Ball*.



Frenzy has tried that he is only interested in writing fables about the young and the old between the middle-aged ones took after themselves. The beauty-contest winner in *Frenzy's Ball*.



"Lena Novotna was a very step mother girl. She was kind, nice. All everything perfect... if... but she was not aggressive." *Taking Off*

Top: "I took every note and pointed on a peasant action I had chosen, and told the story: 'Follow like you... observe the way her wife talks... the way her dishes smell...' Lydia Lamour and Ivan Mokobr.

because they reflect the reality of our life, and sometimes help us get through it. It is very cathartic. Unless you have the capacity to see the funny side of your own problems and troubles, you are in big trouble.

I was always thrilled when a film did this to me, and I guess that made me want to do the same thing.

**Do you ever consider yourself a cynic?**

I think I am cynical on a very good way I think that cynicism is a form of realism which is necessary to maintain a healthy balance — it stops you becoming an asshole. Do you know what I mean? That is slightly different from being cynical to the outside world. It is very important to be cynical to yourself, though the word "cynical" has so many connotations that I would rather say "ironic".

Were you surprised when "Black Peter" and "Lena of a Blonde" were accepted and widely shown in the West?

Yes, I know that I was doing something for the group of people I knew, but I was happily surprised to find out that its very unusual themes were being understood everywhere.

You must realize that I had never been outside Czechoslovakia. I left for the first time in 1986, for the



"Soviet director just very progressive even, will use the shock therapy in the role way to certain cases of actors. Those, obviously, to express the state of the patient." Roman Fleischer and Ivan Novotný. *Taking Off* from The Czechoslovak Film

No, I like Novotný very much and I admire him. He is now in Germany doing some film for television — a film about his own death. One day I received a letter in which he asked me: "Would you be so kind as to shoot for me some real big names throwing flowers at my grave, just one take. Can you get Paul Newman, Jack Palance, Robert Redford and Barbara Stanwyck for it?"

**Did you do it?**

Well I took me about a week to figure out how to answer his request without risking him feel bad. That's not the way things work in the U.S.

Skřivánek said that he found it very difficult to work outside Poland because, as a Pole, he was very deeply part of the Polish culture and tradition and he missed speaking the Polish language spoken. Have you ever felt like that, or do you feel that, as a Czech, you are more international?

Language is a big problem and I spend a lot of energy trying to keep it. Of course, the way one can make words, is more linked to the language than we realize.

**Do you move visually as well?**

Our thinking is linked to words and language. We repeat thinking all speaking object, but it's not — it's converse. You think with words, not abstract images.

**With "Taking Off", you were working in another language for the first time. Was it a very difficult task?**

It was tough. We were shooting in New York and consequently working only five days a week. On Friday evenings I'd go to bed and wake up Sunday afternoon. This was because I was constantly translating everything from English to Czech, and back to English. Of course it was very frustrating than I worked with very, very literate people like Black Harry, who is a star

of the film and a writer himself. He was the man whom I asked to make sure that nothing offensive to British or American ears would appear in the film.

**Did he contribute anything to the script?**

Only with the improvisations — he was very good at them.

You also managed again to choose a brilliant supporting cast — people like Alfre Woodard, Vincent Schiavelli and Paul Breslow. Who did the casting for the film?

I did. I had everybody in my mind prior to shooting, except Andrae Laddley whom I found through a casting call. She played Paul Breslow's wife. I had Lena Novotný, who played the young girl, a long time before I started shooting, when the project was still with Pizsarnik. I found her in Central Park at the fountain.

She was a very special girl. She was not at all impressed about being in the film, but she was wonderful. She was kind, nice, did everything perfectly, but that was not impressive.

With "Taking Off", you seem to have made a Czech film in the U.S. . .

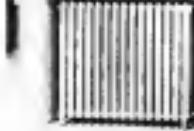
I thought I was doing a very American film, but everyone told me: "How wonderful, you have made a Czech film in America!"

**Were you sorry to hear that?**

No, I wasn't.

In "Taking Off" you have used some ideas from your earlier Czech films. For example, your film "Nastolka", may have been the inspiration for the outfit in "Taking Off". Similarly, there is a bit in "Black Peter" where the father, complaining about his son having bought a guitar, says something like: "You can't live by music..." — a point she made at the end of "Taking Off" . . .

*Continued on P. 88*



# ONE FLEW OVER THE CUCKOO'S NEST a cultural interpretation

Ira Hunter

the areas for steady increase and decrease with increasing — Nietzsche.

1

The emotions are rejected by scientists because they are a form of direct experience outside the deductive theory-method. They are sought after by artists and critics for more or less the same reason. Edith Sitwell's famous dictum suggests the emotions because they want to be on the side of "reality" and because the emotions are a form of experience much closer to action than ideas are. One of the problems with that cultural evolution of the emotions from rationality is that, while it satisfies the empirical and the direct union with the world and our bodies through action, it places such experience and action beyond the conscious will. This tends to make our emotional lives reading and spatio-temporal (which we have learned to like), but also prone to co-optation and domination by forms of experience which limit and distort the potentialities of the will and desire. The result of our emotional lives is well off history.

The rationalized version of "ideal" works hard to agree with this tendency, of course, by isolating our power in abstract experience from our ability to "feel" and enact it. Art is the only form of life open to us where ideas are grasped through transformation of the world and where thought enter the nonconscious-emergent realm by shedding fantasy. Clearly then, criticism and art, and the intellectual energies they form, should be part of the set of transforming experience. Here I am not talking about political change and revolutionary art. The work of transformation art should be part of us in a more total way, but one, nonetheless, with very concrete political implications. All artforms are political. By looking at Foucault's *One Flew Over the Cuckoo's Nest*, I want to try and see why art and the medium aren't passing the sort of artful transformation they go on promoting.

II

We actively pursue some sorts of sadness and suffering during the enactment of certain movement-forms that put us at rest in the world in which we find ourselves. Another sort comes with understanding the gap between the centralized forms of the world (of which these emotional forms are a part) and the forms of the film. This is always opened with stage.

*One Flew Over the Cuckoo's Nest* is an interesting film, but we must question whether it is moving, because its sadness is the sort that leaves you emotionally drained — possibly satisfied by the idea of life as a collection of less possibilities, its only affirmations desperate and paradoxical. Our consciousness of experience is human action to act away and baffle off across the border into the gladly ends of the enunciative.

The film is a generic statement to confront reality, and shows as a humor at the center of the way we have organized things, but in molding the courage to confront this humor the film presents us with a dilemma. The nature of social reality is such that it takes the sum of human

possibilities residing in the culture and reduces them to the limited functions normalized by the technological transformation of nature into commodities. The only dreams we can actualize are those we allow to be taken up by forces of industry provided by that organization of society. To this degree, as the film suggests, we are institutionalized, working for them. They to be ordered and made and be a set of social relations which we look on as the form of separation, but which are, in fact, its separation. So we look for forms of life outside the present organization of society. Jack Nicholson's R. P. Murphy embodies the film's search for such a life.

Jack Nicholson's characterizations stand in that tradition crystallized by Brando, Marlon and James Dean in the 1950s. The popularity of the stereotyped, hyperactive, zone has been commented on often enough. What hasn't been made plain is that the hyperactivity and power of this character depends on the feeling that society has lost its capacity for continuous improvement and progress. The rightnesses of the "best" and sprouts from the Roman-Catholic feeling that those who get most looked forward, "know" most about progression and have the highest moral worth. A feeling associated to bourgeois dignity and to old Marxist views of the working class.)

The stories of a character who is both emotional and stoic/aloof provide a popular belief that all individualized articulations of social reform are useless. This belief is part of the neo-Marxist idea that all dreams expressed in the dissociated or arbitrary forms of contemporary reality are fancifulized and amateurish. So a kind of resistance is mounted by return to the uncharmed level, that is, a re-enactment of the real where hidden concepts of masculinity later (i.e. the concept of "promised") anxiety and aggression. Just as Marcus himself returns to the uncharmed level, occasionally, in search of the ultimate source of social resistance.

Non-coercive art films like *On the Waterfront* and *A Streetcar Named Desire* are expressed through brute, male pride in the instinct, couched with the female embodiment of social virtue and wisdom. Those moments in these films when Brando forces women to submit to his violent masculinity are disengaged moments of social rebellion. They also graftly reflect Victorian emplotment forms which were also the exemplars of the sexual relations and women as guardians of virtue and social correction. These various moments of conquest and subversion are the point at which individual, powerless man enforcement is sublimated. From the level of sexual social resistance and its urgent as gradations of socio-sexual compact formation.

The institutionalized is the level of our being where forms of life enacted in the historical culture appear as "natural". (See, Marquez sees the self in freedom as "biological".) That is, we can no longer experience these forms as place as stated imperatives, but simply as the unquestionable nature of reality and our obligation — as "feelings". Fantasy is our main expression of the

unrealized. The particular form of man-machine relationships we are looking at here is a factory, even when it is being avoided by controlling society. It is a factory because it encloses the other possibilities for their relationships and because history has already functionally equalized men and women at the level of sexual equality, even if the culture hasn't adequately responded to this change. By expressing the need for resistance and the distinction with reform from within society in these industrial forms, this tradition has channeled resistance away from within and into factory, into that area of being where the unavoidable domination of social-relevance is directly experienced as "personal". Form, or art, we must immediately contrast with the imagination which names our efforts to know and transform the present to the light of its future possibilities.

The desire to confront the institutions/uniting function of contemporary reality is very strong in *Cuckoo's Nest*. The film's need for resistance, as seen in MacMurphy's attempt to tear the walls, reflects back off of the roots of hope. By measuring the courage to resist, and the analogy to move from the contemporary mass-mediated tradition that film continually confronts, one will see greater fantasy, tension and resolution. This is the film's dimension, and the difference of much radical popular art. (See Oliver Stone's *Mysticum* and Jerry Asbury, Peter Berg's *Machine Gun Preacher* and Bob Rafelson's *Five Easy Pieces*.)

Apprehension of MacMurphy's irreverendable male assertiveness and gay individualism at face value (and Asbury's *Fast, Cheap, & Out of Control* shows it could not be avoided in this film) forces us to see the other main parts of the film from within the institutionalized substrate network. So the system becomes the abiding source of sex and individuality, the other participants come who have lost their individual sense to the system, women gain strength for the sake of institutional energy, and Nurse Ratched becomes that familiar figure of woman and system which makes feeling or fighting a solution for resistance.

This network works to undermine the film's major insight — that the perverse are ultimately sustaining, almost necessary in their own institutionalization. It obscures, the institution from us, insinuates and embodies it in Nurse Ratched and her assistants who are continually inviting us to murder or rape them to do everybody, including themselves. Our sense of Nurse Ratched as the mediator of an impersonating run quality that we all share is, continually overwhelmed by the image of the fragmented, snarling wife who uses near-erotic energy and puts it in cold, enclosed borders. Her destruction of Babbitt, just as MacMurphy is about to free him through the incense, *Exodus* like range. Finally the film tells us nothing about how the social and theoretical structures we create become objectified and how they function to bind the lives of their creators. It leaves us with no way out but the unleashing of the abject and an escape into uncontrollable and hem-making factory.

Continued on P. 87





TRADE &amp; GENERAL PICTURES / MARK

# De Forest Phonofilms (Australia) Ltd.

MANUFACTURERS &amp; DISTRIBUTORS

**SYNCHRONISED SPEAKING PICTURES  
FEATURE FILMS, EDUCATIONAL, INDUSTRIAL  
SCIENTIFIC PRODUCTIONS.**

by Ian C. Griggs

Several months ago, during a sell-out at an amateur show in Windsor, NSW, collector Malcolm Macdonald purchased an old work-for-SST film, unknown then within a lay remarkable object of early sound-cinema experiments, and more particularly, evidence of De Forest's work in Australia.

The film Mr Macdonald bought to me for identification were five reels of original De Forest Phonofilms in virtually mint condition. From the edge markings the film was dated at 1922, which suggested that the film came from the period of De Forest's demonstrations in Britain, New Zealand and Australia, and that they were among the earliest sound films in existence.

## BACKGROUND TO THE PHONOFILM SYSTEM

Sound-on-film reproduction was not new when De Forest announced, on April 27, 1912, he had "perfected talking pictures". In fact, Eugene A. Loring's system of 1911 (patented in 1908) also used standard 35mm film — half of which was occupied by a variable-area soundtrack.

De Forest began specializing in the development of sound films around 1910, having previously gained world-wide recognition for his work with radio and especially the triode vacuum valve which he patented as the "Audion" in 1907.

In 1917, Theodore W. Case and Earl I. Spangler's research laboratory at Astoria, New York, produced an improved photo-electric cell, using thallium oxy-sulfide instead of selenium. And it was this cell that made it possible for De Forest's experiments to proceed to a stage where he was able, in April 1922, to offer the now famous remark: "I will remember the year 1922, for the first time in reproducing a photographic record of my voice, I was able to clearly determine whether or not it was being run backwards." Later that year, Case and Spangler came up with a further aid to De Forest's work, the Audion recording lamp,

which was far superior to the high-frequency gas discharge lamps he had been using with poor results. Eventually, De Forest's work with amplification valves was at the same time aiding the phonograph record — his very opposition. In 1922, sound-on-film was far superior to synchronizers, and later developments with amplification resulted in Warner Brothers' death-knell to the silent, *The Jazz Singer* (October 6, 1927), which was, of course, on discs.

The cameras used were mainly Bells, with the glass De Forest recording head at the rear. Apparently for production reasons only, De Forest adopted a picture-leading-sound system separated by 20 frames, and, though Fox-Cine later reversed this procedure, they retained the separation which then became standard. The initial width of a sound track was 0.013 inch by 1 inch, which gave a flicker of remarkable clarity and strength of signal, although this has only recently become apparent by the viewing of their original films on modern sound equipment.

## SUCCESS AT LAST

Such was De Forest's success with his experiments that in March 1923 the De Forest Phonofilm Company was formed and embarked upon the production of "synchronized speaking pictures" for the commercial market.

The first public exhibition occurred at the Keith Theatre, New York, on April 15, 1923, and concerned itself with three short subjects — including *Garbo and Svengali*. From that point, the company attempted to make short subjects, publishing first of a numbered series, *Audion Pictures*, featuring President Coolidge, and later test-reviews of a professional film much to the concern of the U.S. Government which ordered an inquiry into its manufacture.

Seaborn, cigar companies, poets and drama halls all supported, and by November 1923, De Forest had added to his Phonofilm Library such entries as Eddie Cantor, Werner and Feske, Eddie and Maxie Bellini and his Chorus Girls, Ringwood Hippodrome, Eva Park and Samson Will, the Jess Burns, Ray Miller and Paul Smith bands, numerous operas ranging including Marie Rapold, who earlier featured on Edison Pictures' *Cabaret*, cylinders, and poets, including George Bernard Shaw. The popular Al Jolson, however, had been paid \$15,000 for two roles of a *Broadway* 10-inch film, made a short Phonofilm, for which he was paid \$10,000.

The first sound drama, *Lane's GM Street Song*, appeared in 1924. The star, Una Merkel, recorded the film in a recent interview:

"I had answered an ad in the papers for an audience, and it was talking pictures. They had everybody doing things, some people singing — statistics that applied did something. I went

to the studio but as I couldn't do a thing, I recited a poem I had written. Anyway, they chose me to play in a colored picture and I went home and told my father: 'You know, I've done something today, with the voice right on the film. There's no talking machine attached to it, nothing.' My father then took that invention to Canada and raised \$350,000 for De Forest. However, neither he nor my father had an ounce of business sense, and they lost the rights to the talking picture. But the film, *Lane's Old Sweet Song*, was the first one to be made, even before Warner's ever made a talking picture."

## THE COMPANY BRANCHES OUT

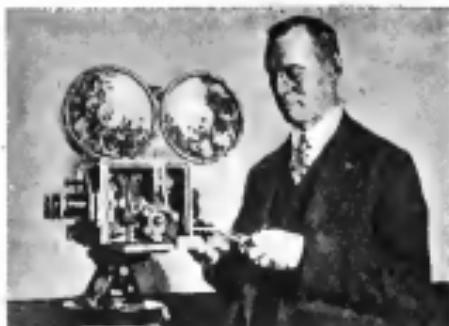
Only two weeks after the Newark premiere, De Forest sailed to Europe on a promotional tour, taking a selection of his shorts and the basic equipment. He returnedhurst at development with radio in Germany and with news of the talking pictures invented by two Danish engineers. About that time, television was entering its early lead and sound systems in the U.S. and Britain were being developed.

It appears that shortly after the British division of the company was set up, the company sent an Australian-born representative, C. F. Ewell, to New Zealand, where, in December 1924, he exhibited the Phonofilm for the Royal Society of Arts. The *Advertiser* reported a successful demonstration of perfect synchronization of voice and screen. Having solved the problem of fitting the human voice to the film, voices that could be now as popularly "Right" as the use of the system were then sold to Mr W. R. Whitehead, well-known New Zealand designer and exhibitor, who, on February 17, 1925, at the Stratford Picture Theatre, gave a full demonstration for the benefit of the Press.

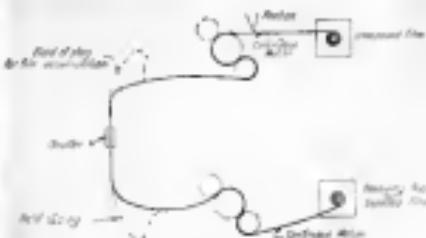
Once again, reports were good — the vision of the spectator, the musical and instrumental tones and voices in musical scenes being faithfully reproduced. Indeed, the representative of the named firm who was there to claim the award imagined the speakers and spectators were actually performing on the stage. Moreover, C. F. Ewell had come to New Zealand in order to exhibit the film before the Kodakograph Group of the Royal Photographic Society, an event which conveniently took place the same day as the Stratford showing. The audience was "absorbed" at the exhibition and many of the members of the society who had come to imagine the speakers and spectators were actually performing on the stage. Moreover, the system was so good that it was thought that if you speeded up the camera, or projector, then the sound would get louder, or softer, as the case may be. Similarly, it was suggested that the volume of President Coolidge's voice was louder than

\*The camera employed a "flying galvanometer". This instrument, work on an light for illumination, was by far the most sensitive as well as the only reliable device for detecting the presence of electric current in a microphone combination. When about a thousand diaphragms (the plate thickness varies between 0.006 and 0.012 mm) were connected in series with a battery on the detector cell, while the carbon microphone received an amplified version of the fluctuating tension cell current in a similar wave circuit consisting of a leak-tube detector and a second battery.

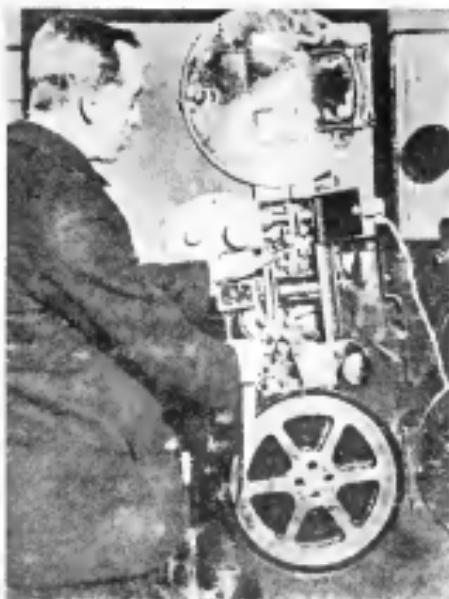
# THE DE FOREST PHONOFILM SYSTEM



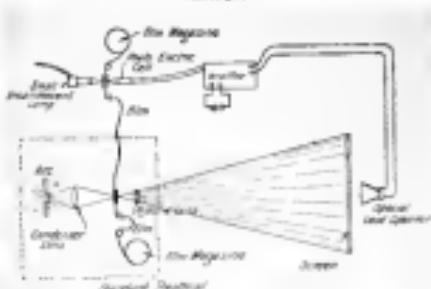
The Pelt cameras which simultaneously captured images and recorded sound



Mechanism of the Bell crossover: Shown is left. Wind from the preceding trial prewets the camera gate.



## The program and its underlying Pseudocode



Perspective glass for the Pteropodidae system

a female open star, was that she was smaller at scale on the screen. Howell hastened to explain that the taking and projecting speeds must be identical, and that the difference of volume was dependent on distance and the choice of microphones.

## AUSTRALIA

Retired Army captain Stanley W. Hawkins, an Australian, set up a branch of the Phonofilm Company in Sydney in June 1925, introducing the local press to the film later that month. The *Sydney Morning Herald* reported that "the system's chief usefulness will probably be in the educational sphere to begin with," and although generally happy with the event, the writer added: "However, the speakers belong to a nation that suffers from the American accent. During the screening of a portion of *Tramp, Tramp*, this writer earnestly got the opinion that the language of the singing channel was made of flesh and blood, but it wasn't sufficient of an offence to make him want to rush round to the stage door with a box of chocolate and a pie." Once again, the presentation of perfect lip-synched voices had disgruntled.

It was not till November 1926, that the Australian division had expanded to such proportions that it could set up a plant and begin public demonstrations at Sydney's Praes Edward Theatre. Here, a season of films ran from November 6 to All November 9 — the first exhibition of the company's talking pictures in an Australian theatre. The general public was impressed by the imitation, but the *Sydney Star* still criticised the American accent, remarking that the voices were "muffled."

Capt. Hawkins announced in January 1927 that he had received inquiries from local exhibitors regarding the utilisation of plants in their cinemas, but he could not release the exact information until he had sufficient stock from England and America to maintain satisfactory full programs.

In the meantime, all the gear necessary to actually produce Phonofilms was at route to Australia by ship — Bell & Howell Phonofilm cameras, microphones, cutting panels and synchronisers — all of which arrived in time to capture, as usual, the arrival of the Duke and Duchess of York at Sydney, on Saturday, March 26, 1927.

## STUDIOS AT RUSHCUTTERS BAY

The company's head office was at 128 Broadway St., and the continuation of the old-established studio at Rushcutters Bay into a sound studio meant that, at last, production could be commenced, and distribution in hand, as well as proper demonstrations, was possible at a higher level.

The arrival of the Duke of York was the first notable film shot, the second being recorded as a long-fine to the audience. On the Sunday, the audience received the old-farce welcome to the Duke, and the Roxbury Road performing a bit-bomb at Tel Aviv Park Zoo. The completed film was shown to the Praes at the new studio. The following week, and were very well received. Particular care was made on the unique atmosphere evoked by the novelty film, the cameras clearing of the crowds, and the general effects gave an appearance never before achieved with the silent screen.

The Manager for Trunk and Customs, Mr H. E. Pritchard, opened the new studios on April 6, and the company issued a tumultuous policy announcement offering the system to any interested local exhibitors.

In the meantime, Capt. Hawkins mentioned that a projectionist could learn all he would need to know in 24 hours, and added:

"The Company is prepared to offer showmen service on the following basis:

- (1) The exclusive rights for Phonofilms will be sold under a contract system, covering a period, to only one showman in each district or town.
- (2) The Company will install the necessary apparatus at its own expense, and during the term of contract, its expenses, at no expense to the showman, will keep in constant touch to induce a new operator to do something that may be required of him.
- (3) Under the contract plan, this Company will supply to the showman, at no extra expense to him, a regular program of Phonofilms, varying from 1920 to 2020. It means, as the case may be, and will do this bi-weekly or tri-weekly, as may be required.
- (4) Following the signing of the contract, the apparatus will be installed in the various districts in the order in which the contracts were made."

On April 4, 1927, news of the Phonofilms recently obtained from overseas were screened at the studio for members of the Praes, local Chamber of Commerce and others. This time, reported the *Sydney Morning Herald*, "the voices rang out with such clarity as they would on the best type of gramophone record." The writer then went on to say that Sir William Johnson-Hicks, in a speech on the General Strike, "came so to the ear with dazzling clarity in manner, synchronising so perfectly with the facial expressions and gestures, that the Music Secretary at the Bank could not have made a much stronger impression." Also appreciated was the lack of titles, although it appears De Forest should have used microphones suited to please the Sydney critic who commented on the problem of localisation of the voices on a big screen!

Although at this time, more than 50 British and 100 U.S. cinemas were equipped with Phonofilm apparatus, the Australians were less inclined to give it a go, for, besides the Praes Edward demonstration of 1926, the only other known takes were the Lyceum in 1927, the Melbourne Majestic, with six-week runs from July 21 to September 10, 1927, and a less substantial audience. Capt. V. Hawkins, who signed up for the Lyceum Theatre for a 12-month contract, unfortunately, no details exist of Hawkins' program, although those of the Melbourne Majestic include: President Coolidge's speech, *Colonel Pittsburgh*, The Duke Franklin singing *Woooh for Duke*, a short entitled *Gas versus Opera*, Dick Manderson with *Strength Bananas* and *Clown Alabama*, a two-piece *Wheat*, a performance by *Buck and Eddie*, and an un-named singer singing *Mypka Like a Rose*. Of these, The Duke Franklin (Moses Wright and Bebbington, senior and junior) came to light in the trunk found at Widmer.

The Melbourne *Argus* of July 23, 1927, reported also also, that "at every case the agent synchronised exactly with the corresponding actions. Some sounds were too faint and others were distorted, but the terrible speech was principally due to the loudspeakers used to reproduce the sound. At times the volume and pitch varied, but that, too, appeared to be due to altered vibrations of the speakers."

We must remember that at this time, there were no performed scenes and, at the Praes Edward in Sydney, for example, several loudspeakers were placed on the stage, with one each side of the front stalls for reinforcement.



Rights: Top four frames are from Thomas Butcher's *The Kidnapper* (the missing figure from 1920 lives again with Benkei) and John Goudie's *Montezuma*.

## THE CANBERRA FIASCO

On May 9, 1937, the Duke of York opened Federal Parliament at the new Parliament House in Canberra. De Forest, having seen the possibilities of recording this historic event as news, sought official permission and called the U.S. for more equipment, paying more than \$1000 in overtime just to have the machines ready in time. Captain Hawkins purchased a truck to transport the plant to Canberra and was virtually on his way when, less than a week before the opening, Sir Bradfield White,

chairman of the Royal Tour committee, wrote saying that the application could not be granted. Deeply shocked by the decision, Hawkins nevertheless proceeded to Canberra, finding the internal ceremonies silent, while the Sydney studio recorded the sound by hand-line. Included in the film, Hawkins later reported, was the singing of Nellie Melba from the stage of the House.

In letters to the *Sydney Morning Herald*, and in evidence given by him at the Royal Commission in July that year, Hawkins stated that the final film was offered to the King, and a further

copy to the Australian Archives (no copy exists in either country), but that " . . . we did not get a perfect phoneline, due to the broadcasting arrangements breaking down on several occasions."

Two people who were very closely involved with De Forest's work in Australia were Arthur Hansen and Len Jordan, both formerly of Australian Films. I recently interviewed both these gentlemen and gained firsthand information on their work with the company — and the Canberra experience in particular.

**ARTHUR HANSEN:** I was involved in film processing, mainly in the lab, but I did a bit of exterior work. There was very little production, except when the Duke of York came out here in 1937 and opened the Parliament at Canberra.

I suppose you went with them the day the Duke arrived at Sydney . . .

You, I was one of the cameramen on the occasion from the leading up into Macquarie St.

Was it all shot with sound that day?

What they did was put the sound over hand-timing to a recording band in the studio. They did have sound equipment, but they shot wild that day — like they did in Canada. They made a terrible mess of it and it was a terrible misnomer. There was a long speech by the Duke, but as they didn't shoot enough footage to cover the whole speech, they made a loop of what little footage they had, and repeated it 10 or 15 times.

How far away from the Duke was the camera?

About 30 ft.

But people wouldn't have picked up his lips very clearly . . .

Yes, but he braised it fly away from his face, and the action was repeated and repeated. Finally the audience woke up, and there wasn't lot of a giggle.

Where was the film shown?

I think either at the Crystal Palace or the Lyceum. I know that while Harry Jones, the U.S. representative who had installed the projection outfit was here, he had a certain amount of control over it. However, as soon as he left for the U.S., the whole thing folded up — no other projectionist could handle the new-fangled thing.

What was the main difficulty?

Oh, the amplifier and mike. There were no proper instructions on how to maintain the batteries and so on. It was actually a very promising thing at the time and they had achieved a reasonable amount of success with it.

How did you get involved with it in the first place?

Well I was working at Australian Films from 1925-6 and my friend Len Jordan, who was offered the job of setting up the Radiophone they outfit, asked me if I would come and work on it. So I left Australian Films just after they finished *The Test of His Natural Life*, but everything gradually crumbled away after 12 months.

Who was there besides Hawkins?

The American, Harry Jones — he was De Forest's right-hand man.

Did De Forest ever come out to Australia?

No, I don't think so.

What about Mr. Howell?

I can't recall that name. That was Ward, the sound man, and Mill, the operator who later carried out some experiments on improving the sound — like changing the type of mask from variable density to variable area. As I remember, he actually launched out himself after the whole thing folded, and set up a sound outfit.

What do you think of the system itself?

I thought it had a very good chance of success because Fox came out with practically the same thing.

Why did De Forest use the system of sound following picture, instead of sound preceding picture as it does today?

The camera was built in such a way that he had to have it the other way around. The Phonex

glockstop he used was set at the back of the camera — De Forest's invention. It wasn't like the Movietone system with its light-valve system.

What else did they make out here besides the Duke of York and the Rad? At the Zoo?

There wasn't much shot at all. They just used to concentrate on showing silent stuff sent from Britain and the U.S. There were a lot of shorts.

How was the sound in the deForest?

Well by today's standard it was really wretched, but it was such a staggering achievement — perfect synchronization. But they faded out and they brought in the dogs, which had terrible trouble with sync. They Phonelines were the first sound films shown in Australian theatres and to me it was a great shame to see them overpowered by the dogs and Fox. Perhaps the reason they against them. Was the amplification

What happened to Hawkins?

He, I believe, finished up in an asylum. I heard he lived up the mountains for quite a while, but then the informants about him became very nebulous.

What did you think of the "Sun Singer"?

I was very disappointed because it only had a very small amount of dairy, synchronized sound. But it was the synchronizing and audience part of Phoneline on in the way in which it was produced — bringing in the song numbers like that and so on. I remember the very first sound-on-film that I saw — in Old Ariosto with Warner Baxter. It was a Fox-Movietone production and showed at the Regent. They started a few Laurel and Hardy after that.

The following day I interviewed 87-year-old Len Jordan at his Tenterfield home:

**LEN JORDAN:** One day, early in 1927, the De Forest repre-

senter arrived at the studio and asked if I would like to come and work for them. I said, "Well they don't pay me much here, so if I get a decent wage I'd prefer to go somewhere else." But he hadn't finished the Tuna, so I told Capt. Hawkins that I couldn't leave those people while they're in the middle of the picture, and that I'd have to wait. He and his wife arranged it and he got in touch with them. As a result, Australian Films agreed to pay me the same wages as De Forest during that time, which was a big change from what I had been getting. So Arthur was over a few weeks before me and shot the film of the Duke of York arriving.

What did you know about talking pictures at that stage?

Nothing. I hadn't even seen any of their demonstrations.

What was the first talkie you did for De Forest?

Many job work. Arthur was also doing lab work, as well as cameras. Later, I used over with them to the studio, though I don't remember much about them. I can't even remember whether it had proper sound-proofing.

What did the public think of the talking pictures? Did they make much while they were here?

I don't know what the public thought. They didn't make very much of it, but they made a lot of a mess up on the Canberra Day. The Duke of York escaped, you see, and Hawkins said they couldn't take a picture of him because of this. Then one of the folkies suggested that the Duke could be mimed. So, they did just that and it was a flop. Well, when I saw it in the theatre, I thought it was a regular laugh. They had tried to synchronize the speech with the sync of the film, but it didn't work and the Duke's lips would be moving with no sound, and then when he was still, the sound would burst out. Awful!

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# MAX LEMON



## Out of the woodwork

Max Lemon is one of Australia's most experienced editors — certainly in the field of 35mm features where he has cut "Between Wars", "Picnic at Hanging Rock" and "Let the Balloon Go".

Lemon's first venture into filmmaking was an acting role in Charles Chauvel's "Sons of Matthew", at the age of 12. Then, on leaving school in 1951, Lemon joined the Shell Film Unit under documentary director, John Heyer. Working as an all-round editorial assistant, Lemon spent most of his apprenticeship laying and leaping optical sound tracks, though he also worked on the now legendary, "Back of Beyond".

Five years later, Lemon left Shell to take charge of the up-

and-coming剪辑师 Peter Weir, who approached him, telling him he wanted to do "Picnic".

Not really, though we had done a little work together on the trailer for *The Cars That Went Crass*. Wayne Lau Chia, who edited Cars, was out of town at the time and, as they had to get it done quickly, they got me. It may have been because of that that I got asked to do Picnic.

I could see the potential in the screenplay but as I knew Peter was going to shoot it, I was in the dark. The only thing I had ever seen of Peter's was Cars and this was, even in the screenplay, a terribly different sort of film. So I wasn't quite sure what he was going to come up with.

Did that bother you in an editor?

No. I can only work well when material is given to me. In fact, I prefer not to go in with my preconceived ideas. I evaluate what I see in the rushes and work from there.

You actually cut the film in S.A., didn't you?

Yes, in the SAFC studios in Adelaide. As the crew was shooting in Victoria, they were saving the rushes intact — straight from the back. They were then sent to me in Adelaide and I'd sync them up, show the SAFC was doing all the transfers. If the crew wanted to see them again for any reason, I'd send

them back — otherwise not just stand around. But from the first batch of rushes I made immediately established myself and I could see and feel what sort of film Peter was going to make.

Surprisingly enough, right through the period when they were shooting in Adelaide, Peter and I didn't put together and discuss the film at all — apart from our obvious communication needs during rushes. He just left it for me to put stock and show of day pretty well wrong out. And who, after a day's shooting, wants to sit down for a couple of hours and theorise?

Did Peter plan his shooting in such a way as to enable you to work off a marked-up script?

In terms of the intent of the book by the gods, for instance, the script was detailed enough, though there were obviously areas where Peter partly ignored the script and was led by what I thought was the aura of the Rock star!

So in that example, you followed the lines that were coming out of the photographs?

Yes, and, surprisingly enough, nothing I did in Peter's absence was on the wrong tangent. Whether it was lack or good management, it's hard to say.

The Rock was on their side... .



Bullit of *Bullitt*, which Lenny worked on while in the Stock Film Unit.   
Malcolm Atkinson, a senior of the Belvoir Trust cast.

"Well, the Rock started to exert itself upon those who sat side-by-side, regardless of whether they had seen the Rock. I never saw the Rock and if I had, I might have been disappointed. I would rather stay with the images I preconceived during rehearsals."

*So you worked through to a first assembly without much interference or contribution from Peter?*

"Yes, pretty much so. I think all an editor can do is make the best use of the material he is given, and that is what I try to do in the first cut. Then we knock it around until somebody has got suggestions on how to make it better. I go off on my little own and plough back into the thing. I don't know if they necessarily like that, or whether they would prefer to be sitting over my shoulder, but it is not happening that way. Whether they are forcing themselves to stay away, or whether they're happy to have a brouhaha, I don't know."

*I think there are advantages in doing it this way, and if I thought I could say something better than what the director pronounced, I would do it my way. Is an editor allowed to do that?*

"We can always go back to him if he feels it doesn't work,

but this way there is an opportunity to see all the alternatives and weigh them up."

If also gives the director an opportunity to go away and get his thoughts together after the try to six weeks of mental and physical torture of getting the stuff out to them.

Then he can come in fresh, and with the hang over from the day on the set that caused me to wash out of his mind. He can look at the thing coolly and freely.

*Who had the final cut, on "Pleasantville", for example?*

"I wouldn't know, because after



"I thought I could do something better than what the director proposed. I would do my way — in my office — if I thought Rock..." *Pleasantville* (right).

the screenings Peter would have meetings with the producers quite independent of me. Things that were thought worth trying were then relayed back to me via Peter. Whether they were Peter's, Pat Lovell's, Hal's and Jim Moloney's, or John Gravel's idea, I wouldn't know. So as to whom did a suggestion come from, and who was let or against it, I had no idea."

*How long was your first assembly?*

"Well, it was tight in the dialogue areas, but a little loose in the atmospheric. It was 15 very full reels and some of those would have been more than 1000 ft., so it must have been more than 25 hours



Pleasantville (right), as Marianne, processes the New Orleans atmosphere of a television dinner in a sparsely paved *Boulevard Between Wars*.

From there we had to see what areas weren't working and we progressively got it down to the form that it is now, which is just over two hours. Some people will say it is long, but I think the mood of the film calls for that, and if you pace it up too much, the thing would fall apart in certain places. It's not just the way that the Rock had, but that the school had and the people in the school."

My first cuts are not assemblies, they're cuts and, consequently, take a bit longer than some other people's. I like to feel that my first cut is pretty much there, particularly in the dialogue areas. So, providing everyone is happy with my interpretation of a scene, it is only a matter of a few frames ad-

justments. Later comes the re-juxtaposition of scenes within the film.

I prefer to work this way because you can pull front the screen whether the scene is working or not, and you don't have to go back and do a lot of tidying up. These are, of course, scenes that do require a lot of work afterwards, but I try to keep those down to a minimum. Consequently, the bulk of the work is from the reel to the first cut. It is then a question of whether something should stay in or not, or whether we should move scene 36 up to where 20 is, or down to where scene 45 was, etc.

In *Great Lives* this is really where you put the polish on and where you make or break a film. And it is all



Let The Balloons Go, the Wild西片 edited by Max Lindon

Glen Keane's second Oscar for Film Editing—*Let The Balloons Go*. From left: Alan Alda, Dr McDonald, and Diane Kingbury; Robert Bellini and Ben Gazzola in the editing facility.

relative to time. There is no substitute for time — there just aren't any short cuts. If you are allowed 30 hours to do something, then the result on the screen is 30 hours worth. If you get 40 hours, then you'll get 40 hours worth — which isn't necessarily twice as good, but it is certainly going to be better.

**How many weeks did "Pleasant" take?**

I started in February and it was probably early May when the first cut was out. Probably 12 weeks.

Scarcely hundreds of people have commented on your dialogue editing style in "Pleasant". Did you have a predetermined style for handling the dialogue?

No, not until I saw the rushes. When I look at rushes I get an impression which stays for weeks, and it's this impression I try to pursue through my editing.

I wouldn't call it a style, but a system or theory I try to follow

rigidly — but like every set of rules, occasionally you have to break them. I find myself instinctively doing cuts the way my little girls say I should, but then half way through I realize this is one area I have to break them.

In "Pleasant", you often cut away from dialogue at non-sequential points...

Well I don't know if they are non-sequential or not. They're things — like syllables — that suggest themselves as good points to cut away at. Most of my dialogue cuts are motivated by sound, by what is being said. There's a start talking, and because they are about to talk. It's exactly the same as somebody watching two people have a conversation. He looks at A while A is talking, and when A takes a question of B, he doesn't look at B before he's started his reply. B might stagger and only then will he turn his attention to B, but he doesn't turn to B because B

is going to interrupt, he only turns to B because B has interrupted.

A lot of my dialogue I treat this way. You can, however, get carried away by this method and end up on the wrong person, when, for a line, you should be on the other fellow. So before I cut a scene, I run all the shots through the Marquis, and apart from the little words and syllables or the pauses that I want to use, I make mental notes of the next ones that I want to be over a particular person. I then make sure that all the things that I want to do on the way to these points, happen so that these things can happen when I want them to — without having to stop on three or Bill interrupting.

I wouldn't call from a script where I am going to cut between shots.

**Do you think it is valuable for the editor to go out to the location?**

I prefer not to, because I believe you can hang up with the hang-ups of the day — extras are late, cameras have the wrong暴, the sound mix won't focus, whatever. This sticks in your mind what you are watching rather, and you think the shot doesn't work because of those damned extras. If I was there when it was being shot, I'd probably fall into line with those extras, whereas not being involved in that day to day problems I can look at the stuff and try to impact, "Yes it is working" or "No it's not", without really knowing the reason, or the complications involved.

Mike Thorpe had down as the old adage in *Wheat* which I'm sure was only because of the problems he had on the day, and to me they were fine. Peter had one or two minor jolts with Pleasant, and regardless of how hard you might try to work these things out of their minds, they do stick in the final thing. I don't think these things bother us any more, but during the editing they can and this might rub off on me.

Greg Ball was passed editor on "Pleasant" and again on "Let The Balloons Go". Where, as far as you're concerned, does his responsibility start?

They begin with the tracks I give him and finish with the final mix, and even if I have done some drastically things to him, he's got to fix them up — though I try not to do that.

To edit *Let The Balloons Go*, for instance, there is a fire bell which is ring to alert the townspeople. We see it in one shot and then carry it in one shot and then carry it in another shot. Some minutes later, we are back in the main street and the bell is still here again, though we have heard it differently all through the other shots. Now the way I would do this is make the second editor's life very hard to get a wild track of the bell and run it through all the scenes leaving out the sync notes, just so that the bell was still in sync and no rhythm not changed when we get back to it.

It started off as a drag every twelve frames, so when we came back two minutes later, the bell rings on the 12th frame. If you put all those scenes together with sync sounds, you would probably need the bell to be cut in the final segment. Consequently, since the songs are now full, the second editor would have to take a frame or so and fastest each bell change to create a new rhythm, one which fits the overall sequence.

I try to do these sort of things while I'm editing because I'm conscious of how much time is going to be wasted, and it doesn't take me much time to do it, maybe an extra 15 minutes or something, while it might take two hours. I've done sound editing myself and know the problems you can get into.

**You also worked as an optical printer. How has that helped you as editor?**

I find it tremendous advantage. For example, when you're trying to do a sound effects scene — be it like birds paper-piecing across Minnesota at the gate to the Hanging Rock graveyard — it's certainly an advantage to know what you can do on a projector and the easiest ways of getting a result.

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# MIKLOS JANCSO



# CIRCLES AND PLAINS

John O'Hara





Max-Jacobs has his most intense scene. Part of the strength of Red Psalm's symbolism: witness his or someone else's simple domestic objects

Few film directors have developed as distinctive and original a cinematic style as Miklós Jancsó. Perhaps because of this, his films have tended to attract a good deal of puzzlement and extensive criticism. In 1974, he made what to date appears his greatest film, *Elektra*. It is leaving out *Private Vices and Public Virtues*, which has yet to be shown in Australia (I. Gervis Miller, reviewing *Elektra* in *The Listener*, had only this to say:

"Miklós Jancsó falls by one of the Errors one cannot犯 in Elektra. Assuming the protagonist is perfect except for a few bad manners, when she meets another man, he must be a scoundrel, a scoundrel of greater than the first. For proof of this theory articles and disappointment. The message is — show with reason and logic. It is then a political judgment that she does not have a say. It is a political judgment that she does not really or fully think and look for facts."

Even the use of the term "stylizing" has been the designation of playing with clichés, apart from the indication of technical appointments on the part of the director. *Elektra* was shown at last year's Melbourne and Sydney festivals, but has failed to get a commercial release.

The first of Jancsó's films to be shown here was his fifth feature film, *The Banquet* (1965). This was followed by *The Red and the White* (1967), *Silence and Cry* (1968), *The Conquerors* (1970), and *Winter Silence* (1969). These films were all made in Hungary and feature Jancsó's unforgettable vision of The Great Hungarian Plain. Since then, he has been dividing his time between Hungary and Italy, where he has been working with the Italian television company, RAI.

The best of his available Jancsó films in this country is *Red Psalm*, and it is fitting to see this film to make up some of the points commonly made against Jancsó: that his films are repetitive, boring and simplistic, and that they share an obvious political message. It is difficult to put aside so easily the exhilaration one feels in watching his films; it's perhaps equally difficult to ignore them. And they are certainly demanding to watch. For one thing, Jancsó takes for granted the physical notion that we are several times lo, particularly on television. He is interested in the much more elusive voices of mind and feeling that might arise in a consequence of certain events, or even give rise to them. But he does not dwell on the events themselves.

In *Silence and Cry*, for example, a character is possessed by two women he lives with — his wife and another love. But for Jancsó, it is hardly

necessary to depict the actual event. He is more concerned to establish the processes that lead people elsewhere, almost imperceptibly, to moments of crisis. Yet, we are used to writing for the crash, the explosive moment, in a kind of big bang theory of cinematic effects. This is hardly called for Jancsó, even in a film like *Red Psalm* which deals directly with revolution.

*Films and Filming* ran a pilot trial, perhaps even unsavvy review by Gordon Gow, in May 1973. It began like this:

"The camera often and variously explores or pre-figures the scene outside the close shot giving a view within the same shot as the distant view of the surroundings. Jancsó uses this technique throughout his films, in a manner unique and beggars just description. In this situation, the camera is often rather slowly and then increasingly firmly by means of a take-up and release freely on itself alone expressing tenderness. The look of the camera is always that of the one who inhabits the picture, that is to say, the viewer. You can feel him looking at you very closely through his extraordinary rigour and great brightness."

This review emphasizes a certain balance to understand, a balance that is concerned beneath an apparent brightness, even radiance, in the setting, and in a concerted patterning of Jancsó's handily worded prose, "Jacobs is in peak form", the rapid summary — "This time applying his stylization to a strata of agricultural labourers and peasants". And this terribly patronizing comment: "Yet in his own unique way Jancsó makes the scene both rigorous and even bright".

This brief extract hangs up at least three elements in Jancsó's film, particularly in *Red Psalm*: the kind of symbolizing attempted through the film, the sort of roles analysis that are established and the levels upon which they operate. In the film, for instance, essentially about events, or about a particular conception of the event(s), and the tone and rhythm of that film. As many critics have remarked, Jancsó's films often appear like a kind of cinematic haiku.

*Red Psalm* is a highly achieved film, coming three years before *Elektra*, and indicating already Jancsó's mastery of cinema as an expressive weapon. The story itself is transparently simple, although the way it is stylized is not. We can perhaps begin to describe Jancsó's style by



looking at the ways he organizes his shooting. Gysela Marek gives us this description of Jacobs on location:

"It all starts with Jacobs and I knowing. He doesn't know exactly what he wants to do, but he has a general idea of what he wants to express and what he wants to say. His approach is to go along by the hand. He holds the walkie-talkie — this is the radio station he always has in his pocket — and says 'Jacobs, we're going to shoot this scene now'. He says 'Jacobs, we're going to shoot this scene now'. Then he walks on — this is the walking method it involved that is much more space or an open space in front of him. It gives him a chance to see what's happening in the scene. That's what happens then, and he is correct."

The photographs of this scene come out being extremely slow-motion-like speed — perhaps that contributed to the fact that the editor, G. St. L. Lewis, was nearly a nonentity. At the moment when he cuts upon the scene he is doing a take. The cut starts in still shooting, which is his basic way, and without even being able to take the camera.

For Jancsó, as for any artist, his style determines what he can communicate, and his problem is to decide, finally, how most effectively to describe that style, and secondly what effects it creates in us and what those mean. This is how Odileon Rothke's introduction to Jancsó's style says:

"These lyrical elements are a reduction to the number of details, a reduction to the number of events in the process of possible levels of interpretation, elimination of the obvious, and calculated subtraction of the following: didactic, didactical, propagandistic and educational, moral and didactic, propagandistic and moral, of course, and also the didactic, the moral, the political, the social and the poetic. The confrontation is effected by means of a poetical literary corpus, a dramatico, by means his characters, the visual organization of musical elements, using a common language on our common base of

This overall is disturbing, precisely because it depends on the connoisseurship of certain kinds of



After Jesus spares the life of the prophet and以色列ans dare continue to reproach him, he relates to them the lesson about grace from *Matthew* and *Luke*.

**Left:** Mytilus lineatus (Gmelin) Red Points. The red represents areas of a gorgon capable to intercept the photosynthate of associated.



Just as *utmost* *ritual* is a number of ways throughout *Red Paisley*, and also more deliberately in *Electra*. At one level, ritual engenders emotions that symbolically express conflict. So, in the opening pages of *Red Paisley*, the torture of the tasks of *utmost* expression for the targets, contempt and dissatisfaction of the health, as well as a certain presumption of what it does immediately the consequences. And that choice of when to destroy it is a kind of safety, reinforce the sense of the complete and arbitrary power that one class of people exercise over another.

In a quite different, although related sense, metal refers to the rhetoric of alienation that is scattered throughout the film. As the statements and claims of the parents, they are expressing in ritual form through language, the invariable conditions of their existence and their hopes for change. They are appealing to forces beyond than individual strength to effect change in their circumstances.

There are levels of verbal ritual which often follow moments of intense drama. There are moments of concentration which reflect a natural observation. For example, towards the end of the film, after the massacre, a soldier remembers himself in the steppes which is suddenly named by the killed of the people. He is both thinking in their existence and death, and also in his own.

The sense of strain in Red Paisley, then, involves several elements. At one formal and environmental level, abstracted from the irregular and fragmentary kind of memory activity James is attempting to discover, is an appropriate means of ongoing action to improve the type of family quality. Further, these mixed performance-improvement efforts and hopes that it will end are also acknowledged. The mixed serves to create a new reality, that of the workers themselves and their combined powers, which is itself the power to originate the new society. This is essentially a spiritual form, quite distinct from the geo-social revolution necessary to set things right, although the latter determination may depend on the quality of

The grammar, that is, recognise the existence of forms that control their daily existence, and they express this recognition in utterances that range from drinking *mei* together to taking care or laying out the produce of the fields in a kind of festive ritual.

One of the ways in which we can come at the central tensions of Isaac's film, is to ask what precisely are these forces that the peasant is up-against? Is it the abstract force of history itself? Major themes are:

energies. Critics have tried to identify these forces in different ways, and they have usually tried to locate them within the framework of traditional political analysis.

Jacques's films, then, are seen as the expression of a revolutionary intention: how do the forces line up and what are the results of the conflict? I'd argue, though, that these films, and especially *Rod-Pastor*, represent a people's capacity to imagine the possibility of revolution. They don't just explain the need for revolution, a *Parthenón* movie does that.

Jacobo's expression is a mythic form the attempt to create a common consciousness, to recognize shared deprivations and needs, to re-awaken the inspiration and passion necessary for the revolution. His films explore issues of continuity and tradition, although they are set within the context of sudden breaks with the past.

And Psalm shows us a group of Huguenot peasants in revolt against specific elements from the landowners, represented by the *bauçis*, and more generally, against a system of feudal rule, under which God had locked into the control of all the ruling class. The peasants attack with their axes and axes, inexplicably axes. The military officer and a young officer go into a revolver under a peasant's armpit to use it. He returns, and displays clear sympathies with the rebels. He is shot. The rebellion spreads, the church is fired and destroyed, and the peasants celebrate their liberation — not necessarily their freedom, but their liberation from the control of church and state.

They amongst the creation of a new workers' society, a new state, sanctified by ideals of communal living and community justice. These ideals are expressed in The Lord's Prayer, a hymn in the possible state that the military retains the soldiers appear in fraternalism with the people than, on command, they withdraw and

Towards the film's end, the workers return, and we watch the conservation of the rebuilt church, by a priest wearing a military cap, the reuniting of the surviving members and the re-establishment of the traditional order. But the dead peasants resemble like ghosts and it is clear that their return will immediately restore the old system running up again. Their return has changed the social and political conditions of the country, and their resolution will not be obscured.

So the film ends with one of the women revolutionaries shooting the agents of repression to turn the wife of the landlord, the military leaders and the soldiers. They fall in silhouette-like targets at a shooting gallery, and we know the workers' cause has prevailed.

That is a more subtle, a more delicate, even predictable storytelling than the excesses of revolutionary hope, and the exhaustion of a certain sort of political vision. Zornes, however, has transformed this public through his reliance on particular kinds of customs, movements, exact cataloguing of the players, precise linking of situations and movements within scenes, and a careful integration of dramatic and silent performances. The film is rich in the use of formal fields that are subtle and persistent. Zornes is not so much using visual symbols, as effects he creates are less easily definable and more absorbing. For the guitar part, he likes to carry on a quiet single or lateral attempt at symbolizing, as this

descriptions of his shooting indicate:

"Senate the committee made up and he on the  
panel has his gun drawn. Dennis is said to have on the  
table an old double revolver with a short barrel of  
the unusually giving off sparks to the gun barrel. It  
seems that he has some rhythmic sense of calculation,  
like the man who plays checkers, and can calculate  
right away a great number of moves before the game begins.  
He has a great desire to win, and when he has won  
he wants to repeat it again and again. He is  
one of the most clever chess players who I have ever  
seen. He is educated. He can talk French. He is the one  
of the best chess players I have ever seen."

His lamps & his food as the usual unusually bad  
conversations and his coat as well. In his coat he found  
one of the signatures of a certain bookseller of Boston who  
had been trying to sell him some books. He had  
written a name on the back of his coat, but it was  
so faint that I could not decipher it. I took a photograph of this  
coat so you can see it. I will not make out the name for you.  
He will not make out the name for me either.  
I also found a note book that he was carrying around which  
had a very faint signature on it. I am not able to decipher  
it either. It was written in ink. I will take a photograph  
of it so you can see it. Perhaps it is this book that Captain  
Hornblower has written when he says his old  
copy belongs much less when someone like him looks into  
it and makes up impressions are so much that it is often  
to be a shock to The But and The White." New Hampshire



A scene in post-war Sri Lanka taken by a former soldier  
Agnan Didi.

Rage. "The scene is again staged, more precisely, in early evening or at night-time. The same order of the black as before, but now seems to be gentler. First — The Red and the White



The vast wilderness of the Great Hungarian Plain with its white, shabby buildings. The Károlyi's.

János realises his assumption in every area of life. His continually and uniform stepings he evolves the same thing. History, the sense of history becomes a kind of a disease. He is not able to understand or even to say more than of the perception of individual or social reality, but usually he speaks in a form of a process which was meant to be experimental, intentionally which means according to us absolutely deterministic. (See *The New Hungarian Quarterly*)

To say this, though, simply moves the problem of interpretation one stage further back. And this kind of interpretation demands its distinction between subject and object, between individuals and the mass which János's film wants to abolish. He shows a condition of individual feeling, a capacity to suffer and to be

against the future, as it is shared and transformed throughout a social group.

Clearly the peasants are not calling on God, they reject the traditional forms of religion, born the church, because the priest, and they change the Lord's Prayer. But they retain the form, the substance is changed — as one of them remarks, "man does not live by prayer alone" — yet they feel it necessary to use hymns that express their intention of creating a new and equilibrium state. János recognises the need both for belief and prayer, but finally he can find no peaceful way of incorporating that appeal to the spirit which goes beyond questions of food and shelter and democratic processes.



The last moments in the film seem to reflect a strong and intense awareness of the complicated and perhaps contradictory quality of individual suffering and endurance. These moments occur, for instance, in the continuous tracking shots of the blonde girl as she reaches and seizes the weapon with a kind of childlike determination that will allow such gestures of courage. (See in the note who runs to the side of the fallen landlord.) In spite of the shot of the cedar in the successive posture, he makes towards the girl, touching her face, has lost and evoking the jealousy in a fellow human being that conflict with his role as a soldier. On the demonstration of the old man, as he falteringly takes up the celebration of the weapon, and cuts his wrist so that his blood flows onto the stream and sinks into the black stained water.

But these moments are contained within a more passive and deliberate political management, in which the representative qualities of groups of people are more important than their individual performances. I think, then, the film would have been stronger without the last section of the workers' return from death and the demonstration of the girl killing the centaur and the soldiers. This kind of resolution is typical in the earlier sequences and doesn't stand to either hand.

To reduce the people's movements in their cause to a simple question (even though it may not appear simple to them) of political position and tactics is to deny the fundamental, assert and monitory situation of a greater and more profound truth. If Mother Courage, for example, is just about profiteering and profiteering during war, then it is a relatively uninteresting play. When that drama, and Red Psalm reflect, is a profound apprehension of the roots of resistance. János presents to us peasants who are deprived, not simply by incisive till, by semi-slavery, by ruined expectations for



their children, by a repressive system of head taxes, but also of any adequate means of expressing and realizing their spiritual isolation and alienation.

As we are shown in the film, the church has become identified with the ruling classes and their exploitations. But the needs that the church once met still exist. What Bill Parks observes is the restlessness. Through its own poetry, it can intensify, of the capacity of religion and spiritual fulfilment in the people. The film, then, is not about acceptance. It is not, for example, simply a crude propagandist message about class conflict. It's not even, I think, a film about power. Lorcan Cranitch holds to this theory.

"The figures of the observed sex described were selected from the observations and the reported urban more people. If there are two persons in a family, one may have power. It is the basic rule of Javanese game. The theory is that those who have no power yet, if not known they are wished, or without power, he will not offend power except only if it is used. The supposed theory is that someone does not exist, it is a commoner, but less known from West East European studies. In Java, in Javanese game, you have to respect those people.

We might feel that this explanation relies too strongly on the external facts of history and political movements within a particular landscape; it doesn't take us very far into Jansen's depiction of the ways in which people live through war and revolution, neither into his concern, focus on people's attempts to recognise and name the energies that motivate and appear to

But *Prada* is not a film about qualities of hope, resilience, persistence and optimism; it is one that embodies and creates the roots of that optimism, or at least, the possibility of optimism. And in this way, it represents a popular and proletarian form of art as utopianism. Jameson's film is thoroughly subversive. If the motives are

able to express and recognize their discontent made through common emotional performances; thus they enjoy cause to realize that the present system doesn't suit them either. So, as though the producers were aware of the danger, the film evades a directness attempt to emphasize an entrepreneurial state, to suggest that the entrepreneurs need not those of sweeping aims in the expressives, and so single sense-minded determination and routine based on the new state. This sort of ending appears as a kind of epilogue taken up to several of Jarmusch's films. It's been suggested, for example, that the appearance of the old bicyclist at the end of *Electrasong* was formed through political concern.

Part of the strength of Real Posadas symbolizing salvation lies in its persistent fight for simple, elemental objects. The world of the pretorians is shown as an opening out to vast horizons across the dry plains, with little beside white, stark buildings, simple wooden furniture, sacks of wheat, loaves of bread, glasses of wine, fruits and vegetables, horses, coaches, caravans and ribbons. Giggia doesn't care for themselves and certainly not for the kind of instrumentalized and Real made of corn, say, in contemporary American police drama. They want, rather, to reinforce a consistent sense that the film is dealing with no authority and absolute people and conflicts.

It is no accident that in the police films the cars are usually smashed up, giving us recognizable (or unrecognizable, which comes to the same thing) The objects in *Red Psalm* reflect an inherently ample appearance, and reflect a stable, continuous order of things as present? in relation to the myth. The strength and substance lie beneath, from its sense of past which expresses its dependence on it. This sense of a universal order is reflected in the deliberate variety of folk-songs, in the open, undious land scape, and in the reduction of language to a few essential forms — song, chant, blarney — where the form controls the meaning. Exactly what is said might not matter, and Gysela Maier comments as Jansen's discussed for never control-

"Dennis didn't know at all about certain things. For instance, he hardly pays attention to the words which are said in the film. I had previously been a teacher when he got the idea to incorporate the words when he read. Here are some more questions:

The insulated rooms can bring in the very most power by means of simple ventilation, roofs of insulated and insulating materials, they must never contain any kind of insulating or cooling substances, or a description of a state of affairs which obliges men to make a shelter or an electric insulation system.

"Again we arrived in a place which could easily be described as little about the spoken word, especially since in our first days here it still had a somewhat name from the sort of newspaper which was printed in the city of the same name. Since there it would be incomprehensible, I decided to use a well known position, the others are given the best available names, and they are all in the same place in the East, but I have already mentioned the one in the West, so there is no need to do so again. The other two are given the following titles to the corresponding cities: the one starting on such an island is called the *metropolis*, or *metropolis*, and the one starting on the mainland is called the *metropolis*, or *metropolis*, according to the name of the town in which it is situated. The position of the two metropolises that are in the first case play a rôle only in part of this *drama*, as a position, or as a *metropolis*.

This proposed vocabulary does not mean as well as religious concepts. A usual pattern of the dancing sequences is one of steadily and closely forming circles that are broken by a tangential formation of soldiers. That is, too, a circle of workers beside the safety line, and the emergence of the soldier remaining is broken by a man carrying soldiers that struts across and disrupts the close circular arrangement. The dancing repeatedly helps to pacify and regenerate the energies of the group as it turns and signs a broken line by the horses or foot-soldiers. And the patterning of that dancing, as well as the semi-mystical darts of the three naked women, clearly involves a common sexual energy and

This is beautifully illustrated in one short sequence when the three women slowly walk into the distance, seated on the plane, and discard their clothing. The scene is broken by a regular drawing that sounds like a charge of muffle. And the soldiers burst into the foreground, chasing the women and shooting with a lead of revolvers. They are driven off but again the expression of chaotic and brutal non-romance had been played off against a simple, controlled and edited expression.

Jesus reflects this steady concentration of underlying force partly through his camera movements. These are so fluid and unbroken that they suggest, and even appear to create, the unity of his persons, and their relation to the military.

One has only to think of the opening shot, that very long, ringing, comically involving shot that involved the men, women, horses, the building and the soldiers and which clearly expressed the involvement of actors with each other through repeated trilling back-to-intermission, and finally coming to rest on the heart, with his abrupt conclusion, "It is time."

Then there is the movement of the horses galloping and wheeling across the plain, at times racing through the crowds. The horses suggest specific sexual reference, as well as a more generally disturbing free of what is perhaps uncontrollable. It is this sense of human beings becoming amorphous, of being unable to achieve a moment of stillness that becomes quite terrifying, and also distinguishes the soldiers' characteristic ways of acting from those of the pensioners.

Much of the film consists in tracking medium-shots, but there are two sequences where the cameras move to longest fix sustained taken. One is the singing of the church and the other the processions around which looks like a cemetery. They are both moments of particular intensity, and they are both too simply dramatic to be described as staged.

The effect of the first long-ago is to allow the Mazing church to fight the film like a boxer, to stand and withstand the early State of the whole, and stems not so much that this doesn't live by grace alone, but the absolute need for the kind of spiritualizing qualities the church represented. It may seem strange to say that when the peasants are already turning down the church. You can sustain long hours of jame's of the Mazing church against darkness represent as strongly a positive, active quality. He is using and transforming what the church represented, centering it on the specifically religious interests his people drove most.

The camera's view, the choice of film, is shot looking down into a valley where the peasants are assembled. The note of carefully set to avoid the soldiers, the peasants' calculations and to emphasize the suggestion of Benroyl in their movements. For the first and only scene in the film, the movement of the group is directly outward from the center, as though things fall apart, and the centre cannot hold. The soldiers aim fire and the peasants fall, a dismayed and rather undramatic massacre. "Undismayed," though, it is not the word. Blane describes a similar massacre from *The Red and the White*:

"The name — simply spelling — is again noted. 'Wheat-pudding' is a name of both the dish and the basic type of British confectionery. It would seem to be a very old dish, as it apparently dates from the middle of any kind of old English cookery. Its name was probably given by its appearance. All of the fruits in it are seen and the name, therefore, is self-explanatory. Somebody sees this and thinks it is a good name for a book. I am not so sure. Some changes may be made in the title, however, as it is not an attractive name. It is better in looking on my confectionary — it is a good, solid dish-plate. This is what he says. What is it? Well, I will tell you.

ANSWER



**"I'm still here, we're still in business,  
and we're doing better and better."**

Perhaps you could begin by telling us how you got started in film distribution ...

Well, I started by writing to some U.S. film production companies, whose names I had obtained from a trade directory, and eventually got hold of five horror films which I sold to the D-Ten network. That was a kind of proof to myself that I could do it. Then I undertook the handling in Australia of the *Die Seven Shadows*, which did pretty well. But things got a bit rough for a while — I didn't have any money and I didn't have any product. Then literally at the death-knoll, I got a call from Clyde Pecker and I was made Film consultant to the Nine Network. Pecker advanced a sum of money to go overseas to buy films for the network.

At that time the "Channel 7 revolution" was on, which meant that Channel 7 was buying up film and television series. I think my buying trip turned a half of a lot of things up, because I was accused of paying higher prices for films than I should have. However, continued buying time for another year.

In fact, I was so anxious to buy television material that I began to talk to various producers and distributors who hadn't even released their product internationally in Australia. To encourage them to give me television rights, I used to say "I'd return it immediately first, and then sell it to television." So at first, the theatrical thing was basically a spaghetti to give me television rights.

## ANDREW GATY

Andrew Gaty began his career in business as a supply manager in the automotive industry for a conservative British company, but his ambitions from his earliest years were for a career in the film industry. At the age of 25, he left the security of a regularly paid job and from a small office in Swanston Street, Melbourne, started to operate as an independent film distributor. That was in 1969-70. Since then, he has moved his operation to Sydney; set up a theatre exhibition link with Hoyts Theatres; presented two stage plays; distributed more than 100 major releases, including two recent Australian films; set up a direct exhibition outlet with two cinemas in Melbourne and one in Sydney; ventured into international film financing; and expanded into film distribution in Britain.

Until 1975, it seemed he could do no wrong, but the recession that hit the exhibition-distribution industry with the introduction of colour television, hit Gaty harder than most. Never one to build up a capital reserve, always re-investing in some more lavish enterprise, the Gaty empire has been suffering from such cash flow consequences of late that some industry observers have predicted a demise for 7 Keys.

When *Cinema Papers'* contributing editor, Anthony L. Gleeson, interviewed Gaty in his Sydney office, he was endeavouring with much difficulty to hold onto the third week of a three-week straight run that Hoyts, as an measure of assistance to his liquidity, had granted him in their Melbourne drive-in. The problem was that prints of the program: a Mario Bava horror film from Italy, "House of Exorcism", which was to open the next day, had yet to arrive in Sydney from Rome.

The interview was continually punctuated with telephone calls as Gaty tried to locate the prints and meet the deadline. As it turned out, the prints managed to arrive in time.

Still, I used to make a go of it and we released a few *Freddy* not to forte with moderate success.

It was about this stage that you began taking of a merger with the embryonic Filmways organization.

"Yes, in those days it was very difficult to get a film into the Hoyts or Greater Union stream. Frankly I don't really well know why because of the product we had. But my first reaction, when presented as it was, was "They have got something against us". In fact they had a lot of a lot of suppliers and a half of a lot of product.

Hoyts had an arrangement that they shared their playing time with Fox, United Artists and Columbia. So it was virtually impossible to get in with Hoyts. Also, in those days it was believed that an independent distributor could get only repeat films that the other people wouldn't pick up, and that, therefore, the product would only be spread rate. They, weren't. Intrinsically enthusiastic.

Gordon Union was also difficult, for there again you had an over-supply of product. They also had their own distributor. So, the only people I could really work with at that stage were the few independent exhibitors, and Ward, at Dendy, was one of the most obvious.

In retrospect, what were the basic causes of your split up?

It was not really a difference of

thinking business on *Ward*) is a very good promoter and I think he made Dandy very successfully. Basically, it was a case of two people who were quite headstrong, each wanting to be a hero, and there was only room for one. Since then, Pilways have concentrated almost exclusively to present exploitation product, whereas 7 Keys have moved into major distribution territory.

Your first "main-major" distribution company was signing for the Sagittarius franchise. How did this come about?

Through Irvin Shapiro, who is our U.S. agent, I would have to give the bulk of the credit to Irvin because what he did was absolutely fantastic. He is such a respected man in the business, that if Irvin says that he wants to buy a film for Australia, there isn't any question.

Did you have to put up a large sum of client's money for the initial Sagittarius franchise films?

Everything is relative. These days it considers it to be fairly safe — safe, but large. We knew what they wanted, we knew how much money we had coming in and what we could afford. The deal was structured so that it would work with us.

And yet you hadn't, at that stage, managed to get the Hayte door open?

No. I took a gamble that if we got a strong product we would get in. In retrospect, we made all those films successful, with the exception of *Pad Piper* — a very unfortunate piece of work — and yet none of them were really successful elsewhere.



Ken Russell's Tommy for which 7 Keys is negotiating to have reprinted \$100,000 in total prints in Australia. However, his production is now projected at \$1 million. Eric Chauvin (left) and Roger Dickey (right).

1982, it was not till about six months after you signed up Ken Russell, an managing director, that you finally got into Hayte. How did that come about?

I was always very concerned about my lack of knowledge in film distribution. I felt we would be better off if someone more experienced and knowledgeable could talk to the exhibitors for us, and I heard that Ken Russell was leaving United Artists. It took about six weeks for me to convince him to take a gamble with 7 Keys, and even then we didn't have films. We really thought we would end up with Greater Union, but it

was Hayte who were the first to give us a break.

So in effect, you give a large percentage of the credit for getting into Hayte to Ken Russell ...

Yes, I think so — but it was a combination of things. I am very entrepreneurial and pushy, and Ken knows it what I say and interprets it into the exhibitors' language. See was our first Hayte film (in Melbourne drive-in), and it did so well that we continued.

Has there been any conscious pattern for your film buying?

I feel that if I am going to be in

this business, I would like to be the best, and the best films are the most successful. Quirky, friendly, monetary considerations really come second. My philosophy was if I do something and do it really well, I'll make money anyway.

Is that why some of the occasional skin flicks and exploitation pictures that 7 Keys have distributed, have not had the company logo included in the ad?

The fact is, that as we grew there was a need for certain product. We put more and more people on the payroll and we had to pay them. And drive-ins being what they are, we needed exploitation product. It costed a point which I frankly wasn't very happy about, where we had to take certain risks on that were not necessarily against my principles, but which I would have preferred not to handle.

What about your brief move into live theatre?

I find live theatre extremelyatisfying. We did *Last of the Red Hat Ladies* with Harry Corlett, which on the whole I would consider a success from a monetary point of view. We continued as a touring troupe in *The Man Most Likely To*, with J. C. Williamson as producer, but to mount a play like *Damn You, Jack* six months of your life? It's too time-consuming.

You then moved into theatrical exhibition with *The Palace* and *The Maypole*, in Melbourne, and the *Kiosk*, in Sydney. Why then, at a stage when you had got into Hayte after a long attempt to do so and you had established yourself very successfully with a string of high-grossing films, did you find it



Top: Michael Palin in *The Twits*; Chico (Michael Palin) and Gerty (Terry Gilliam) discuss it over a cigarette with The Wind (Patsy). Above: *The Entertainer*, with Jack Lemmon. This \$1 million film was 50 per cent financed by St. David's and 50 per cent by T. Keyes and associated interests.



*The Wild Party*, a film directed by an unknown, James Tracy, after a story written by A.P.P. Top: Perry King and Roscoe Welch. Bottom: Roscoe Welch and James Tracy

ecessary to increase overheads by going into theatres yourself, particularly two theatres in Melbourne, the latter of which had a reasonably congenial box-office history?

Keyes is a large and successful company, and they have to be careful and back their judgment. I think every exhibitor would like an industry if the chances we took, the *Entertainer* in town, we had various disagreements on the potential success of a film with Haynes.

I think Haynes' attitude is quite reasonable, because from their point of view it is a reasonable thing to say that only Disney works so far as children's films are concerned. We had had the success of *Black Beauty*, but it could have been an accident. When they saw *Charlotte's Web*, they were only taken with it. It was impossible to get *Charlotte's* playing time with Haynes, in their major suppliers had to get it all.

Would it be fair to say that of the

three theatres, probably the Palace has been the most successful and the Mayfair least successful?

So far, just.

The best reason recently that you are getting rid of the Mayfair ...

That's a fact. It is a simple business decision. Right now there is a shortage of product. Theatres on the whole are facing relatively difficult times, and we were always primarily distribution rather than exhibitors. We really not ourselves existence as an exhibition. One thing led to another, we had got the Palace and that was working, and then that created problems in Sydney. It was difficult to put pressure on Haynes to play something in Sydney, particularly when Haynes was so hard to get into, when we were not giving it to them in Melbourne.

I also thought that Sydney was under-estimated in relation to Melbourne — it could have done

with more theatres and its backlog was enormous. So when the Rockburys became available, and we granted a licence, we thought we'd grab it and match it up with the Palace.

So you see yourself basically coming to a distribution activity, rather than an exhibition activity ...

Well frankly that's what I think we are, and when we reach a point where the exhibition pays off and the pressure on the distribution, then we'll have to look at our priorities.

One of the things T. Keyes have been spectacularly successful has been their policy of buying films in advance — something going so far as to buy *Elmer Gantry* before production had even completed. I am thinking of "The Wild Party" or "Apocalypse Now" or perhaps "Tommy". Other distributors in Australia have said that you've pushed the prices of films for Australia to an alarming high. Do you think that's true?

No. I worry about the price we have to pay, but again everything is relative to how badly we want a certain film. I don't think we have consciously made a bad deal.

I have been told that you paid very close to a \$100,000 advance for "Tommy", which would have been almost a record fee for an independent at the time ...

But then everybody wanted *Tommy*. I was convinced it was going to be a big success and it turned out to be a massive disaster because we had given away our last \$1 million dollars for it, and we got our money back in three weeks.

What did you put up as an advance for "Apocalypse Now"?

Let's put it this way: a lot more than *Tommy*. Of course, the film will be a lot more expensive.

From about the time you got your first file into Haynes, and about 18 months ago, apart from as you say

"First Flirt", there was almost no film that T Keys released that didn't establish itself in something of a cult. It almost seemed as if you had a golden touch. But recently you have had a series of films and laws with probably more films than hasn't performed as well as one might have expected them to do. Does that mean due to anything specific, or just bad luck?

Well first we pre-bought "Wild Party", and I was away during the Australian launch. Our promotion seemed to be in the conventional lines rather than the unconventional lines that I personally tend to adopt.

It is very interesting that you should say that, because that brings me to the next point I was going to talk about was T Keys' association with the two Australian films, "MacArthy" and "The Remandees". Some people associated with "MacArthy" in Melbourne, seem to think that part of the reason for the lack of success of that film was that we were away during the opening of the film ...

No, I can't agree with that because I personally organised the promotion for Great MacArthy, though admittedly I wasn't here on the opening night.

There are usually problems with a director's first film, because, generally speaking, directors with their first feature try and make them the greatest ever. They get over ambitious. Very few first films succeed and while no doubt all the intentions were right in the Great MacArthy, I looked at it again about 30 days ago and thought it could have been in half of a lot better than it was.

#### What about "The Remandees"?

I would say that any film that is based on a stage play, particularly on a one-act play — which basically The Remandees was because you spend about 17 minutes at a time in the one room — gets lousy. All it is, is people talking. I really don't know of any like based on a stage play that did well.

Could you tell us a little bit about the financial structure of "The Remandees"?

The film cost \$6 million to make and it was 50 per cent financed by StageOne and 50 per cent by T Keys and associated interests. We got distribution rights in Australia and Britain, and certainly in newspaper, import, no decisions were involved in the finance.

Now that brings us to your venture into Britain. I heard that the "Twelve Chairs"/"Wild Party" double wasn't the big success originally hoped for ...



(Top) Belinda (The Great MacArthy); (Left) Tom Jeffery (The Remandees) (photos: Brett Bell) (Opposite) An Australian by T Keys

Well Rank considered it to be a success. It did the best figure of the Australian for three years. Still it wasn't as successful as I had hoped. The Remandees was because you spend about 17 minutes at a time in the one room — gets lousy. All it is, is people talking. I really don't know of any like based on a stage play that did well.

How much do you think this is due to the future over the film being cut without Ivory's consent?

I think Ivory is a schmuck. I saw his version and I saw the recent version. Obviously when you read a film it does create problems, but Ivory made incredible accusations and most of them were quite untrue. His timing was quite bad, too. He accused us of cutting it, and we didn't touch the film — it was

AIP in the U.S. But you know, official tend to be on the side of the distributor all the time.

#### How does the British operation work?

An ex-Rank man, John Bell, now charges there may be his strongest asset — marketing. I tend to get a bit suspicious of him — maybe I am too small for myself. The British seem to be far far different to the Australian scene. Audiences there can't be intimidated into going to a film, so another factor here might you need to arm and embolden. In Australia, the public responds much quicker to a heavy campaign than in Britain.

How much extra prestige does buying for Britain and Australia give you in terms of the international market?

I think it makes us an unique company. On the whole, products are somewhat disappointed with results

from Britain. When you look at Australia, it is doing as well as Italy or Spain, with only 13 million people versus 33, so everyone is very enthusiastic for a new distributor. They think maybe here is a city of sunshine, a ray of hope.

There have been rumours around that T Keys has had all sorts of cash flow problems over the past few months; that various overseas producers have been accounting about royalties that allegedly have not been paid — specifically Law Grade reporting "The Funeral Guest" and "Great Expectations" — and that perhaps the long term future of T Keys is bankruptcy. Would you like to comment on that?

We expanded very quickly. We got involved in the production of a film, personally investing \$250,000. We have invested \$500,000 in setting up in Britain. We also financed a television pilot completely on spec.

It is quite true to say that we have had a fairly serious cash flow problem. Previously when people expect me to say, "Everything's fine", but that is in relation to the above. All film companies have experienced from 20th-Century Fox, when they tried to sell the block lot, down.

We were one of the major contributors to Heaps' road profit last year and we were doing extremely well. We were, I think for a long time, their leading supplier. We expanded. Nobody is financing us. Cash flow problems obviously have to be taken seriously, but we think we can solve them and I think we are well on our way.

Would it be a fair comment to say that perhaps in retrospect you may have lied to investors last year?

Of course, I mean everybody is selling me that when I started I can believe very easily. I am not hiding anything and I think that through a bit more work and just a bit of luck, everything is going to be fine. In fact, my forecast is that by the end of May we still have solved all our problems and be back to where we were. Britain is making money now, we have got deals to release there, and the British Film Theatre is working. British are helping us here with deals, and our drive-in films are growing amazingly well — Vampires could be another Case of the Smiling Stiffs! It's absolutely killing them in drive-ins, so I think that will go by May, everything will be back to normal.

Everyone had an exit of business last year and then they had to sort of business in January and every week we are going out of business. If I go on a trip I am supposed to have gone to Brazil!

You're still here ...

I am still here, I am still in business and we are doing better and better. \*



*"The two of us,  
the camera  
and three  
little legs."*

## Part 1 of a historical survey of women in Australian film

It is 44 years since an Australian woman directed a feature film for the commercial cinema.

Of more than 30 completed features in which the Australian Film Development Corporation and the Australian Film Commission have invested production money since 1971, only two have had screenplays written by women.

Only two of these films have had women as producers — although two featurettes made without government investment since 1969 have had a woman producer.

Until this year not one of these films had been sold by a woman.

These figures alone are enough to reveal a situation in which women have rarely held positions in the film production industry where they matter — among the top creative personnel.

Australia is not unique in this respect. Figures I have in Los Angeles in 1973 were that out of about 3000 members of the Producers Guild, right, were women; of a similar number at the Directors' Guild, 21 were women; out of 3500 members of the Writers' Guild, 347 were women.

Anne Sargeant's brief re-interpreting of women's social history, *Chosen Hitler and God's Furies*, points out the difficulties women have faced in managing to participate at all large-scale mass institutions as far back as, for example, big-scale printing and comparatively inexpensive art as writing has been as difficult for women to pursue. How much harder it is expensive art like film-making.

Ever since women have jumped the initial hurdle of getting a job, a training roachid, the difficulties have only just begun. In a field where there have never been enough opportunities for-

everyone who wanted them, women have been the first to be rejected, or not even considered. And, until recently, have nearly always been paid less than men. In organisations such as the ABC and Film Australia, where there is rivalry and competition, they have been the most easily eliminated of potential rivals. Women have done better as independents, but even then they have been reliant on a dispensing degree of luck to front up for them in business situations.

It is not surprising that the successful women, as individuals, are formidable and impressive. Some of them were formerly positive artists in other spheres (art, acting, writing, television), others came from school or university; some had children, others did not, some had money, most did not. All those who achieved directing or producing status showed qualities in common — independence, courage, persistence, intellectual dedication to their work.

It is amazing, in a sad sort of way, that women who have successfully held to their illustrated roses, trying to show that there is no difference in the quality of men's and women's work, are now being classified by a section of the women's movement as revisionist men — people who have compromised with the system. There are the women's libertarians of today, fortunate indeed to have the comfort of a movement around them, and there are the women who have had to live liberation in book they could neither understand nor afford.

Women in film production have to be looked at not only against the background of the conditions of the day, but against the history of the Australian film industry.

This article is neither an analysis of the work of women filmmakers, nor an attempt to provide data-backed conclusions which only a mass

statistical survey can reveal, and which hopefully may emerge from the survey carried out last year by the Film and Television School. It also does not concern itself with women's first made outside the professional mainstream. It is an attempt to set down for the historical record what women have done up to now in professional filmmaking in Australia.\*

The first Australian woman to have been seriously active in film production was Lotte Lyell. She is usually thought of as an actress, her best-known role being Diorine in *The Seedbed* (1916). What is not so generally known is her close collaboration with Raymond Longford on most of the 27 silent films he directed in Longford has put this on record himself several times. "Lotte Lyell was my partner in all our film activities."

Lydell was born in Sydney in 1881, and studied acting under Harry Latton, a well-known Shakespearean actor. When she was only 17, Edmonia Coach chose her to play the lead in *An Englishwoman's House*, which the company toured in Australia and New Zealand. The leading actor was Raymond Longford.

Then equalizing success was to be amazingly productive and romantic, just a very few

\*The article deals only with women who work, or have worked professionally in film, and includes all television only when individual women have moved between both fields. For reasons of length, I have had to sacrifice, with a few exceptions, the names who have directed, written or produced.

† Sponsored article by Longford for Lamp Light, February 1952.



Top left: Priscilla McDonald. "There are a few old players I still remember from back then," she says. (Left) Louise Lytell, a 1920s silent star, here seen in her 1931 film *A Man's Home*. She died last year at 88.

Bottom left: Louise Lytell in 1931. A director from the New England stage, Raymond Longford, had signed her and cast her opposite his wife, actress Mayme Lohman, in a 1929 Longford film. Lytell was the leading actress in most of Raymond Longford's films, as well as being a valuable partner in all their film ventures.

Top right: Louise Lytell (center) in Raymond Longford's *A Man's Home*, where Lytell also co-scripted.

Bottom right: Mayme Lohman (left) and Louise Lytell in *The Mystery of Diana Marshall*.

The sentimental *Blithe Spirit* (1934), *Mary Meets the Match* (1935), *The Mystery of Diana Marshall* (1936), *Madame X* (1937), *My Fair Lady* (1938), *Woman in the Moon* (1939) and *Citizen Lytell* (1943, right). Louise Lytell (bottom).



Bottom right: Louise Lytell.



Bottom right: Mayme Lohman.

formed a company with Longford — Longford-Lytell Australian Feature Productions Ltd. Her first credits were for co-scripting *Fisher's Ghost* (1930) and *The Bushwhacker* (1932), and for scripting *The Promises* (1933), adapted from Katherine Susannah Prichard's novel. It film was made with a star her death.

An interview with Louise Lytell appeared in *The Picture Show* of November 1931, signed by "Ambrose Astago": "You'll enjoy a talk with Louise Lytell, they told me. She's got losses. The very thought of it was terrifying. It made a man think of legal loopholes, and shades that tapped at the back, and unusual documents about socialism versus individualism, and why women have the vote."

But "Astrome" was completely won over. He praised Lytell's keen mind, her low musical voice, her maturity, her quick sympathies — "enthusiastic, ardent, possessing charm and ingenuity."

*Mayme Osborne*, the leading lady of *The Blue Mountain Mystery*, talked about Lytell in an interview: "I like brains in a woman, and she has them ... She loves Mr. Longford, and the two of them have plenty of healthy argument when they play chess; it's more different."

The personal relationship between Raymond Longford and Louise Lytell was very deep, and it was generally believed in the industry that they were lovers. But Longford was a steady married and his wife a Catholic.

In *Evening of August 12*, 1925, there is a small item headed "Picture Producer's Divorce." It reported that Melvyn Longford had separated Raymond Longford for divorce on the grounds of desertion "was however granted the usual decree." The couple "spent a large of six months before the decree became absolute and either party could marry again."

On December 22, 1925, Louise Lytell died too young for Longford to marry her. Everyone called her the "most beautiful" — one who has left the mark of her presence "in everything she did." She died after a short illness, probably of Australian influenza, the winter before World War II, the epidemic that before the U.S. began to enter overseas markets — to the world-wide, unprecedented *Goldwyn Pictures* production.

From 1918, and particularly after 1920, making films for Australian firms became more and more of a struggle, although Longford's films continued to make money. By 1927 the situation was such that a Royal Commission was set up to inquire into the industry. Raymond Longford gave evidence, although he had no financial evidence, but it did not endear him to distributors and exhibition interests. The onset of the Depression, and particularly the coming of sound (at a virtual end to his breeding career)



Bottom right: Mayme Lohman.



## film production

by John Long

— bring material for a film. After a few years on the stage, they begin acting in films for Cecil Spence, the producer. Longford, however, soon moves to direction. A small-scale tour of some of his earliest films, *The Romance of Margaret Carpenter* (1911), starring Louise Lytell. Her talent is clearly evident, and she also displays her ability as a businesswoman, often put to use in her films.

By 1915, Longford was the most highly regarded director in Australia. Lytell had moved in some of the 1910s he had acted, and helped with their production, although he only occasionally signed her name as it was his own (with Longford as "A Man's Love" (1916). But Longford has recorded how, in 1915, he had sold his vision about the film possibilities of the book, *The Greenmantle Shako*. He had nothing but praise for the contents, and was particularly certain it would prove a great success on the screen.

Lytell's assessment was correct, and *The Blitzen* (produced in 1920), made more money than other Australian silent films up to that time, and in addition received by far the best reviews of any film. As well as playing Diana, Lytell co-wrote the scenario with Longford, and helped with the art direction, casting, editing and visual treatments. The film series, *Ginger Mick* (1920), also had a great success, and for that Lytell wrote the scenarios and acted in it.

After a brief of tuberculosis, from which she was later to die, Lytell returned to film in 1921 to play in *Ruth's New Suburban*. She was successful with assistant direction and scenario in *The Blue Mountain Mystery* (1931), and *The Dixie Blanks* (1932). And she had by now



Roxon, Chabot, "Evelyn" Nov. 27

In the most popular picture of the year, the girl who plays Evelyn is the most popular girl in the country.

The girl who plays Evelyn is the most popular girl in the country.

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## LOUISE LOVELY "Jewelled Nights"

at the

Hoyt's

New

Gaiety

Although Louise Lovett co-produced only one feature film, *Jewelled Nights* (1925), it is worth discussing her because of her place for setting up independent local production.

Louise was born in Paddington, Sydney, in 1896, of French and Swiss parentage, and was apparently independent and responsible. Lovett, who now lives at Hobart, Tasmania, told me that when she was seven she used to go the rounds of butchers' shops in Sydney paying accountants for her mother, a restauranteuse.

She began acting as a child, and was touring with dramatic companies at an early age. Under the name of Louise Carteau, she played in almost every theatre in Australia and New Zealand. She often acted with Nellie Stewart. Between 1911 and 1913, she played in six films directed by Shirley by the actor Gustav Morris. She looked older than her years, and began playing adult roles early.

In 1914, she decided to go to Hollywood and was given a screen test at Universal. The next day she was in films. They dyed her hair blonde and changed her name to Louise Lovett. "I didn't know that Universal had changed my name and I saw it on a poster outside a theatre. They had shown me a lot of names, like Blanche Sweet and Raya Sunshine. I thought how pleasant they all were. Raya Sunshine has always haunted me."

Lovett had several successful years at Universal, until she was blacklisted by the studio for taking part in an 'adult' dispute. She then went to Fox and became a leading star there. In spite of the blonde curls and the little girl Mary Pickford look, Lovett was very much the 20th century new woman, as left vague in a 1923 interview show: "Louise Lovett believes in economic independence for women. She believes that girls should fit themselves only in life for self-support. Her belief is based on the fact that no woman has ever tried the existence of a girl who happens to be the never can know when she may be forced to face the responsibility of earning her own living."

For socio-economic reasons, Louise Lovett's Hollywood career went into decline in the early 1920s, and in 1924 she returned to Australia with her American disaster-husband, William Welch. The trip was mainly to see her mother, but while she was here she set up Louise Lovett Productions with plans to make three films within 12 months. The company prospectus, with its glowing estimates of Australian (and especially of overseas) returns, was criticized by *Evening News*: "If the imagined appetites of the censors can be realized, there will soon be a rush of pictures from all quarters, and before long the recessions of Sydney will be deserved. For who would book human misery when money could be made at this rate?"

Louise Lovett Productions shot its first feature, *Jewelled Nights*, at Melbourne and on location in the remote Savage River area of Tasmania. It is not hard to see why the story, based on a novel by Marie Belgrave-Peterson, attracted the independent-minded Lovett — a Melbourne society girl suddenly realizes she can't go through with her loveless marriage to a rich man, and finds in the middle of the economy. She craps her kilt, dresses herself as a boy, and goes to work in a mining camp in Tasmania. Things get rough, but a strong young man comes to the "lad" protection and is strongly attracted to her. He soon discovers why.

William Welch directed *Jewelled Nights*, but Louise Lovett wrote the scenario and cut the

Billy Carter and Mina Loyette (produced stars of *These Who Came*) in the McDonalds' *These Who Came*. Below: Phyllis McDougall, photographed on the three-masted ship responsible for her decision not to participate in the film.

Bottom: The McDonalds' manager of Diorama, prior to the studio's short survival of their film. It contained a magnificent sequence of antique furniture and sets of men.

film, as well as playing the lead. She was also personally responsible for raising a good deal of the money. In spite of enthusiastic audiences and intensive publicity, involving many personal appearances by Lovett, the film barely recovered half its costs.

In her evidence to the 1927 Royal Commission, Louise Lovett described the difficulties involved in the *Jewelled Nights* production system which ensured a monopoly for American films; she advocated some measure of protection, possibly a quota, for Australian and British films; she was enthusiastic about the idea of a Commonwealth government studio for the use of private producers; she suggested that the government could advance money to producers, to be repaid later, when recommended reporting producers and other experts from abroad to teach, perhaps independent Australian, but not imported stars.

Perhaps her most enigma, as for other Australian producers, had been the ridiculous propaganda campaign against Australian production. She told the Commissioners: "From the time I commenced to produce a picture in Australia, I constantly heard the remark that good pictures could not be made here."

Tired of the fight, and virtually bankrupt, she gave up *Jewelled Nights*, was old and received critically. The story was said to be hardly finished, and the film too drawn-out, although most reviewers praised the photography and production details. Louise Lovett, used to more generous Hollywood expenditure, had almost certainly been over-sentimental in her first production.

This, however, was a mistake not made by the McDougalls with their first film, *These Who Came* (1926). And during the next seven years, they made three silent features, one sound feature, and about a dozen sound documentaries.

A newspaper article about director Pauline McDougall, at the time of their last feature in 1933, described her as "probably the most outstanding figure in the Australian motion picture industry today". Yet although she died (and she was still in her twenties), she was never able to get another film off the ground, while directors like Ken Hall and Charles Chauvel were on.

The McDougall enterprise was one of the most interesting in our film history — for instance, subversive, and for the talent of Pauline, the writer-director. At a time when there were very few women directors anywhere in the world, she and her sisters set up female productions, made them to budget, and achieved an artistic standard equal to some of the output of the Hollywood studios. They were one of the few independent women producers in Australia who have not been in partnership with, or related to, a man. They used men in their productions, but they hired them at the usual professional way.

Pauline and Phyllis were the three oldest daughters in a family of seven, and were very close in age and friendship. Their father was a well-known Sydney doctor, of Irish descent, while their mother was the Spanish daughter of the Argentinian Consul, and a nurse



"And what should they know of England who only England know?"

# TWO MINUTES SILENCED

MARIE LORENAINE LEGG-TRAMMELL, FRANK LEIGHTON, LANA TURNER  
REGIA DI GENE MARSHALL PRODUZIONE DI GENE MARSHALL

© 1951 Columbia Pictures Industries



before her marriage — by no means a common occurrence for young ladies in the early 1900s.

The family lived in a house in Macquarie St., but the girls were later sent to weekly boardings to Ku��apal Convict, Bishopsgate Bay, run by an order of French nuns, where discipline was strict so that girls used to follow the girls around bemoaning to what they were saying to each other. Peacock was once nearly expelled by the Mother Superior for writing a satirical poem about a nun. In spite of threats, she refused to apologize.

The three sisters had been drama-school students, and their talent was nurtured by their father, who was official doctor to the J. C. Williamson theatrical company. They were often taken to the theatre, and played and learned through the play bills at night while their parents entertained leading actors of the day.

But, in the 1920s generation, drama meant film. It was the great mass entertainment, and film, mainly American. Showed through one festival in a dusty street, the programs often changing two and three times a week. The girls spent the weekdays at school, the weekends at the cinema. Peacock and Phillips were already working on the songs for their first film during their last year at school.

After they left school it was 8:30 morning, shamoon and night. Phillips said: "I used to eat in the morning, and I'd sit there and love the film. Eat it up. I sat and I felt and I cried.

Then I'd go out to Stepneys and have a Sergeant's pie and a cup of coffee. Then I'd go back to the afternoon session. And I'd go back at night. The same film. In the afternoon and evening sessions I just stared. I watched how the stars moved the backgrounds, how they put the film together. I watched where they took a close-up, where they took a medium-shot, a long shot and what they meant. And I learned to do films that way."

The girls, who had never been out of Australia, prepared themselves as best they could through the limited avenues available. Peacock took a correspondence course in scriptwriting from Hollywood, and for three months attended a school of acting techniques run by P. J. Rammer, a major director. Tubbell, the actress and older of the three, took the name of Marie Lorraine, and won a leading role in *Desperate Smith's Job* (1934). She also had a small role in *Paid-Up Daughters* (1935).

Phyllis, the youngest, was assigned the art direction and public relations. She even played bit parts in the films. She said: "We had a down-to-earth approach. We knew taken wasn't enough for itself. We thought well ahead and planned meticulously. We kept hours working out costs to keep the film within budget. We had a rigid shooting schedule, and everything was fired on paper."

Then Lorraine, an unusual man who believed in his daughter's ability to do other than domestic drags, gave them \$2000 to start them off, but he died before production began. The money, however, wasn't enough to cover the costs of *These Who Love*.

A newspaper report at the time said: "They went in to see in at their venture, but the men scoffed at the idea of girls succumbing when others had failed. ... The sisters gritted their teeth and decided to stand by themselves."

The girls freely admitted that they could never have made their film without the use of the large sum of £10000, which the family had saved from Macquarie St. and their father's magnificent collection of unique fabrics and objects of art. Peacock had realized the importance of backgrounds and sets from her study of American films. She even spoke of another Australian director with contempt: "My God, he used wallpaper!"

She created elaborate studio sets, and insisted on real interiors if they thought they were needed — the Hotel Australia, the Australian night clubs, Long Bag Girol. "In those days you had to compete against America, and I knew there were certain original settings which no money could buy."

Australian films at that time generally had a makeshift, poverty-stricken look. The richness and depth of the interiors and set dressing, the meticulous attention to detail, immediately lifted the McDoughal film above the herd.

The McDoughal film was a different other world. The stories were extremely critical of Australian life, especially of their themes, and the "cute Australian" image, an older version of today's "sober" image. Peacock's scenarios were sensitive love stories, mainly set at the top, moving between well-bred society and humble life, interweaving romance with the drama of the business world (*The Far Peacock*), the criminal world (*The Chaser*), the decadent world (*These Who Love*). They were on the level of the better type of popular novel, but then so was the majority of Hollywood stories. Her characters, always played by Marie Lorraine, were girls of spirit, never sentimental, even though the plot had happy endings.

4 All four scenarios by Peacock McDoughal from *McDoughal* which Graham Shadley and I had with her on August 14, 1974.

Continued on P.89



## LUCHINO VISCONTI 1906-1976

Arguably Italy's greatest filmmaker, Luchino Visconti directed only 14 features in his 40-year career. He began as an assistant to Jean Renoir, working on *Les Bas-Fonds*, *Une Partie de Chasse*, *Barabbas* and *La Tête à La Toise* (Renoir/Rouch). In 1942 Visconti directed *Ossessione*, his first feature, and one of the most important film masters of the twentieth century.

This was followed by *La Terra Tremita* (1948), though it was *Senso* (1955) that really established all his present reputation. *Senso* marked a new direction for Visconti with its historical setting, aristocratic concern and the emergence of a simple, operatic, propagandistic component of his style. It was also the first of a series of semi-conceptual depictions of civilization within an epic sweep.

Visconti later perfected this style on *The Leopard* and, one suspects, *Ludwig* — the remaining 13 movies have either broken the film and cut in order, left with disjointed, disorienting fragments. Although this chaotic refinement developed a heightened suggestiveness of purpose, *Conversation Piece*, his second last film, is evidence of this. It has the same refined elegance as John Ford's *The Searchers*, a simply wholeness in no way supported by the elements of its cinema-work (D'Amato's entrance into the Professor's apartment, for example).

*Conversation Piece* is also memorable for its clarity of vision, as if Visconti could, unlike his Professor, see the delicate balance between "politics and esthetics". It is, therefore, surprising

that both *Ludwig* and *Conversation Piece* should have met with such violent responses. At the New York Festival screening of *Conversation Piece*, for example, the audience reacted with continuous hissing and hand clapping, and prompted Visconti to dismiss American as "predators who only understand violence".

Visconti's *Ludwig*, *Conversation Piece*, had no previous at this year's Cannes Film Festival and is a planned highlight of the upcoming Melbourne and Sydney Festivals. It was just prior to Visconti closing this D'Amato's book that *Cinema Papers* Italian correspondent, Robert Sober, commented just *Art for the masses* and similarly concerned with *Conversation Piece*, the narrative as presented by an amateur of the film by Jack Clancy.



The perils of a style. Visconti's early magnum opus, *The Leopard*. Anna Magnani (Cesarea), after being seduced, Consalvo (Licio Gelli) makes her back to check Tommaso's reaction.



Paid with Kinski a masterpiece in artifice, the Professor can help him after a hazing at the naval academy (left) but Lombaro and Helmut Berger in *Conversation Piece*.

Between his last serious illness and recent death, Visconti completed two films, *Conversazione Povera* and *L'Innamorato*. Of the two, *Conversazione Povera*, with even its title suggesting the form and tone of a literary "Chamber" piece, seems likely to be the more personal and therefore the more liable to misunderstanding and misapprehension. Yet, if it is true that as wrote, like other men, will speak most truthfully when he is nearest death, then it is important to avoid the crude plot summaries that have sprung up at critical views of that film and see it clearly.

*Conversazione Povera* is about Visconti's own art — art, politics, life and death, commitment and involvement, the distance between generations, the state of contemporary Italy — but it is not autobiographical. It carries on interests we found in *The Damned, Ludwig*, *The Stranger* and *Death in Venice* but it is not a look back over any of those, particularly, it is not a less successful version of *Death in Venice*. It is a basic, comfortable drama but it remains a marvelously affirmative statement.

Burt Lancaster plays a former American professor, now a widow in his book-endearing faded apartment in Rome. He plays him incidentally, but with commanding reserve, dignity and sensitivity, a man who has retired from the world to the safety of his works of art — "unconscious poems" for a man who has cut himself off from the possibilities of communication. He is intruded upon by an aristocratic family group — mother (Silvana Mangano), daughter (Claudia Moriati), daughter's fiancé (Sergio Rubini), and mother's grandson (Hilary Beger). Their overbearing authority upsets him, while their life and energy attract and repel him. Faculty, however, their problems, especially those of Koenig, the mother's lover, evoke his compassion. Involved against his will in Koenig's troubles, to the extent of wanting "adopting" him as son, he nevertheless rejects Koenig (whose farewell note is signed "consent") just as, as we discover in flashback, he had rejected his own wife many years before.

If we should rule, the feminist consciousness that is important here, not any imagined sexual one, the Professor and Koenig are not Archibald and Tatoo, though our British critic, Sylvie Miller in *The Monthly Film Bulletin*, talks of the Professor's "discovery of his homosexual nature", and describes the "femin" of the film as "Visconti's unwillingness or inability to make explicit the psychosexual content of his narrative".



Mother and daughter — Claudia Moriati (left) and Silvana Mangano — *Conversazione Povera*



Hilary Beger as Koenig, the film's main political character

The most immediately apparent element, in the clash between the Professor's art and the family is that they are so obviously, and disastrously, "modern". They represent a modern Italy and a modern world which are selfish, pleasure-seeking, insensitive and crude. On language, behaviour and treatment of others, yet often dismally honest in their confrontation of feelings, at their refusal to take cover. They dominate the upstairs apartment and echo it, in what seems to the Professor to be a hideously pig and trivial middle-class fantasy. They use the Professor's study for a pin-up group sex session, yet dismally invite him to join in. "It's only a game we play," says the daughter Lucia, and she wonders, "When you were young, you must have been the same."

The Professor's single political act, as a doctor at science a long time ago, had been to assassinate someone in whom now comes old fashioned sense: — "The price of progress is destruction". Faced with Koenig's involvement in politics, he can help them off by letting up but cannot comprehend any further compromise. He claims, pronouncing himself, that he is "not interested as people who have control of their own destiny", yet he cannot understand Koenig's attempt to defend a desperate destiny. He condemns them all as "greedy, stupid and useless", yet they urge him to see the importance of his own solitude. Lucia's final accusation, "You had no right to turn your back on me!" finds him, as he knows, guilty, and in his death there is the same helpless desperation greatest as we saw from her at the memory of his wife's plea for help.

In the Professor as not Visconti, just as he is not Aschermuth, Visconti can see, and can passionately condemn, the Professor's denial of life, just as he can see the Countess refusing to be comforted by illusion, or the Finance Minister, who is clearly the Professor; that Koenig sought in M., and again where he will reduce himself. That Koenig's return, through a kind of self-doubt, to some form of political actionism only

in his death, is not a matter for pessimism, in so much with the way we see the Professor's denial of Koenig, and of life, is part of the very positive statement that the film makes. Any temptation to equate the Professor's chapter with Visconti's own view should be denied by the existence of this film itself. For which Visconti, whether or not, was responsible.

*Conversazione Povera* is not an unambiguously terrible work. The post-psychological dialogue, which is intentionally or pedantically didactic, is disastrous, not because the speaking is inaccurate, probably it's not, but because some of the nouns have been poorly chosen and, more importantly, because of the odd distances from which the dialogue suffers. The performances, Lancaster and Mangano apart, are less than winning and the one set location (with a pasted backdrop of Roman ruins!) gives the picture the feel of a play — a conventional comedy.

Yet, the heart of the work is the observation, very personal vision, which sees matters of materiality, of life and death and youth and age, as being beyond the dreary bounds of politics. Central to this vision of Visconti's is a sort of state tolerance. His spiritual view of contemporary middle class civilization and the certainty of death expressed at the opening credit shot of the feel-out tape of a heart monitor, to which we never at the end, are no grounds for despair.

Perhaps the mood of that work is best compared to Yeats' *Sailing to Byzantium*.

"That is no country for old men. The young

In one another's arms, birds in the trees,

— Those dying generations — at their song,

Cought in that sensual music all neglect  
Monuments of unaging intellect."

Visconti understood all of this, and while not wanting to be gathered into Yeats' "territory of memory", he had enough faith to leave us this monument.



Up until episode 10 as soon as we heard completely, we went people around us! — The Professor proceeds to Stephen and Lucia having brought home a painting to an uninterested — to him bring them less to his opinion apartment



The academic lumière who walks on trembling doors. The Professor proceeds to attend of uninterested bring uninterested to the Unseen



Romy Schneider as the Professor in *Conversazione Piena*. "Within nothing it keeps from me... right about because I know I know how to live."

The film, "Conversation Piece," ("Conversazione Piena" in its original) is concerned largely with your generation, a generation which failed by not finding, as is said in the film, a balance between morality and politics . . .

Yes, with some exceptions.

But has anyone in recent history found this failure?

Some generations have, I think, surely failed, for example, found it in the Risorgimento, but then it was lost again under fascism. My generation has remained uncertain, and though I, for example, have found it in the professor's heart, in a certain sense I made a guilty character of him.

So your film isn't really auto-biographical . . .

No, it certainly isn't. That's nonsense. Several people have said so, but I have always claimed it is not like me at all. He is a capable figure, closed within his own egoism, a man who doesn't want any human relationships. He said that he never wanted them, because he would then have to be connected with people, not works.

Not people create works, so the professor is impotent, not potent. He has the possibility of being more understanding, but he doesn't take it. He refuses to understand; do you remember that flashback to his wife? He wasn't able to communicate even with her. It's just there to show that this inability to help or communicate is part of his nature. I definitely wanted him to be a negative character.

So there is no hope for him . . .

According to me, now, he is, in fact, already headed towards death. He has nothing to hope for except death, because he hasn't known how to live.

The theme of solitude is a recurrent one in your films . . .

Yes, in *Endless Death* in Venice and *The Leopard* in a way — yes, it's always there.

But in many interviews you claim that you never felt alone because you

have a great family of friends and an intensely communicative life . . .

Certainly. I can, however, understand someone that's solitudo even if it's not my case. It's an interesting theme. Don't you like it? Don't you find it interesting? Isn't it a man alone in the world an interesting character? Solitude is of course a need and a burden. The professor says it — in fact, in the course of the dialogues, where, you remember, we meet sole and as such as we have it completely, we want people around us. Therefore, you have been told to me, you have rather turned into my solitary existence, you have brought me life rather than death — when he quotes Prokesch, wasn't it, who says that you are the expression who walks on the floor above . . . let's say you have been the opposite for me, you have brought me life but I did not want because it is so difficult to meet, but which I have ended up loving.

This confrontation with the external world, reality, history, is shown to be fatal for him . . .

Ah, absolutely, otherwise he would have died normally, like us all, and not in that condition. Certainly, the whole film is pessimistic, but I don't know that the professor's death is pessimistic. I could be optimistic, because we all have to die at a certain moment, don't we?

While dying, it seems that he makes a gesture rather like a prayer in a religious gesture?

No, absolutely not. He doesn't even turn in God's direction. He's a man who probably doesn't have any religion — as silent, I think. I don't know for sure. I knew it, thought it out precisely.

Given that the external reality is so violent, the film could be understood as an invitation to realize the singularity of one's own death . . .

No. It allows the soul to live, or rather, the will to begin living. To not end up like the professor. This is to not be so apathetic, so apolitical, so closed in all affection. It would be better to live up to reality and not the like that is fed

The professor as one who has chosen a certain melancholy path and who pays for it — this is my idea. He is not a weak man — he is one who, at a certain moment, rebels and when he does, he doesn't want to see these people again, he tries to get rid of her. But it is right, as a normal one, as I suppose I would have reacted in the same way to those people. Then, as a sort of conclusion, he visits them to have a confirmation, to see what happens out of it. What comes out in all the reticence . . .

The ambiguous character of Knaud is the incarnation of the failure of the '68 movement. But this kind of political ambiguity and complete adoption of middle-class ways seems, to me, a '68 simplicity. I don't think that in Germany, as much it refers — for Knaud is a German — the movement would be reduced in these terms . . .

But this is one case, there could be thousands of other possibilities. Who knows how many Germans there were who favored like this, and also sold themselves out to middle-class society? Knaud is in fact the most positive character in the film, even though he is a youth who has lost his way, and who of a certain stage becomes a gargoyle.

At the beginning he had good ideas about when he spoke of the crisis of '68. He was on the right track, then he fell into the midst of a rotten society, the Italian middle class — let's say the European middle class or the middle class of the world, because it's not as though the American one is any better. Then, Knaud redresses himself. When he discovered the fascist plot he feels within himself his own '68, because he is disgusted with everyone and everything. And he pays for it because Stacia kills him. Does he realize that it was a fascist who killed him? When he dies, he dies with Stacia's hand on his hand.

What do you think of '68?

At the time I believed in it. Then I lost faith because I saw how everything, unfortunately, died and didn't get to the heart of the matter, neither in France nor in Germany. In Italy, it was nothing — a few students at Villa Grazioli, where, according to Palomino, the police were in the right.

One of the most important characters in the film is one who is absent, the Marganno's husband . . .

He is actually Valerio Bergonzi, the one who escaped to Madrid. His aim was to create a *Villa Bergonzi*, one who organizes there after having tried to bring about a change which didn't happen.

Do you believe there is a possibility of a coup in Italy?

No, I don't. I don't believe there

is because the left-wing forces are too strong, too wide awake at the moment. It will never come about.

Fascism doesn't appear only in its external form . . .

But also in the nature, the possibilities of the characters. Especially Baccini, who is the rich Italian middle class woman wife of a banker, wealthy, covered in jewels, elegant, and who, behind all that elegance and wealth, has all the defects of her husband. This is typical.

At the beginning she was going to be acted by Audrey Hepburn, wasn't she?

Well, she was. It was to provide a counterpoint for Blighburn, but Marganno is better. Hepburn is too immature. It seems to me Marganno is stronger, more mature.

Was it Hepburn who refused the part?

You see, probably, because could have been a golden opportunity for her. But I am pleased, because I prefer Marganno. You see how things seem to me disadvantage turn out for the best.

What is your next film going to be?

In spring I will begin *The Innocent* (*L'Innocente*) by d'Annunzio.

Why d'Annunzio?

Because it is good and famous, and I do what I like with it. *Il Quirinale* is a truly great writer, and *The Innocent* is a very enjoyable novel. It's the story of a man with two wives and a child whom he's lost. He stills the child. It's a very good story. \*

Translated by Claudio Mancuso

## Visconti Filmography

as Assistant	
1938 Le Due Finestre	
1940 La Terra dei Confine	
1940 La Terra	
as Director	
1943 Giovanna	
1948 Gianni di Gède — short	
1949 La Togia Rossa	
1950 La Città	
1951 Agosto al mare (Festa di Cremona) — short	
1952 Storia Storica — 52nd episode	
1954 La Grande Guerra (White Nights)	
1955 La Terra è a Sua Signoria	
1956 Giovanna e il Berberard	
1960 Romanzo '70 — R. Lanza (coauth.)	
1961 La Cittadella (The Leopard)	
1963 Il Gattopardo (Giulio Cesare/Or a Trapunto) — short	
1966 La Strada — La Storia Rossa	
1967 La Storia Rossa (The Story)	
1970 La Cittadella degli Ombre (The Leopard)	
1971 Morte a Venezia (Death in Venice)	
1975 L'Uomo	
1976 Croci & Folaghe in un Paese (Conversazione Piena)	
1978 L'Innocente	



# ROBIN SPRY

Jean Dujarier

1968 wasn't just the year of student unrest/revolutionary optimism in Europe. It also witnessed a number of conflicts between students (mostly frequently demonstrating against the Vietnam war) and police in the U.S. Of these, probably the most dramatic, and certainly — if only because of the number of on-the-spot television cameras — the most polarized, was the confrontation between riot police and demonstrators during the Democratic convention in Chicago.

The ensuing violence provided a convenient focus for the emergence of the hero in Michael Winter's *Medium Cool*. Less fortunately, it also lent political substance to the social questioning of the so-called drug users who comprised the amateur personnel of another feature film, *Prilogue*. If only because its cast included Albie Heffernan (subsequently mythologized in one of the *Chicago Seven*), *Prilogue* would have been sure to rate as the most political of the two films.

It also had the advantage of a Canadian director, Robin Spry, a trained communist, whose moral commitment to the issues raised in *Chicago* was balanced by the relative detachment deriving from his status there as an "outside observer". When *Medium Cool* looked at the demonstration from the bourgeois end of the telescope (and used it to point a melodramatic warning about the dangers of new revolution), *Prilogue* was more concerned with its logic than with its drama. Its characters were, for the most part, participants in the protest movement; and by showing so much of their everyday lives and relationships (work, bathroom, community), the film lucidly defined the conflict again in terms and the place that the State and the police played in their lives. *Prilogue* was not only a critical success; it also achieved the rare feat for a Canadian film of arousing theatrical interest outside Canada.

Since 1968, Robin Spry has been working for the National Film Board in Montreal, where his name has been more readily identified with film policy than with filmmaking. Until 1975, when a new film, *Action*, brought him back into the directional limelight, winning him the top prize at the Nyon Festival (for visual documentation) and securing a several other international awards.

*Action* in fact grew out of another feature-length documentary, *Riotline*. Both films are centrally concerned with the same conflict events that

inspired Michel Brault's dramatic re-enactment, *Les Oubliés*, the kidnapping in Quebec of a Minister and a trade delegate (ostensibly by the Quebec separatists, although Spry's film leaves this way open to more elaborate forms of conspiracy theory) and the subsequentcircumstances by the Trudeau government of the War Measures Act, under which a number of detainees were detained without specific charges being brought against them.

Like the confrontation in *Chicago*, the event was a shattering one for those involved, and for those who were merely spectators. Like *Chicago*, it illustrated the extent to which democratic rights can be violated in a supposedly democratic society. If anything, the shock perhaps was greater, in that Canada is traditionally a more tame place than the U.S., and one which pays lip-service to the rhetorical British ideals of justice and fair play. Where Brault's film concentrated more on the residues of shackled people dragged from their beds in the middle of the night, Spry's is more concerned in depicting their political logic.

Action is a penetrating re-construction of the whole scenario, tracing from the beginning the history of the French Canadians as second-class citizens, showing at every turn the evidence of their linguistic and political victimization. Though the film contains a remarkable, and remarkably long, interview with Trudeau, its strength, like that of *Prilogue*, lies in its ability to convey the participants' point-of-view without ever losing sight of the wider perspective — historical, political, economic and, indeed, international.

Action was one of four Canadian films on display at the 1975 Chicago Film Festival. (The others were Murray Markowitz's *Reassessments* (or *Marty*), Leonard Yakir's *The Missing Son* and Jan Kadar's *Last My Father Told Me*, though the latter was characteristically claimed by its U.S. distributor as an American film).

Robin Spry was also in Chicago, for the first time since shooting *Prilogue*. He talked at length about the similarity of the filmmaking situation in Canada and Australia. His remarks are forceful and analytic enough in need of summarizing, but perhaps their underlying premises will provide a timely check on the euphoria currently surrounding the resurgence of feature film production in Australia. One should doesn't make a summer.

## From 'Prilogue' to 'Action'



Hippies gather in a park during the 'Days of Change' (1968). *Prilogue*.



In front of the Parliament buildings in Ottawa during the October crisis of 1970. *Action*.



Prestwich



The Festival of Quebec Labour. Minister Pierre Laporte, who was reportedly killed by Quebec separatist Atkins.



Top left and left, The Festival of Quebec Labour. Above, Demonstrators march on Parliament Hill protesting the government's introduction of the War Measures Act — a measure to Capot's death.



activity than five or 10 years ago. I find it very disappointing because it means the big forces for money people, the powers that be, in North America basically have won. It means the hope of the 60s, that there could be a revolution through changes in attitudes and consciousness, and that these could permeate the society, that hope has disappeared — although the Vietnamese War has started and all sort of exciting things have resulted from what was happening in the 60s. So I don't want to be totally pessimistic, but where it goes from here, I don't know. To a certain extent, the war gave the energy to North America, to do those things. It's gone, the economic context has changed. It doesn't look too good.

Are you more optimistic about the Quebec separation movement, in that it is not predominantly a student movement, it is more broad-based and involves a large working-class, or at least trade-union element?

There are certainly all those groups. It's very mixed and confused. The Indian issues in Canada are confused because many of them are brethren of American Indians and are largely controlled from outside the country. So there are all sorts of terrible, colonial-type contradictions in Canada. And Canada is probably the most colonized country in the world. We are colonized economically about roughly 100 per cent. At a media level, we are enormously colonized

**What does it feel like being back in Chicago? Are you conscious of many changes?**

I can't really say much about the city, because when I was here in 1968, we were filming in the middle of crowds, day and night. And I didn't get the general feel of the city. It's certainly true to be able to walk around and not have to breathe ten gas all the time. I really don't know the city well enough to have any significant feel of it. It certainly seems to be a very bland sort of city, which I didn't feel in '68.

I am guessing, but I think an *experience* (Over) it probably represents the general change I feel in North America. From a lot of social upheaval and looking around for "forms of revolution", to quite the opposite to a very conservative and serving society where everyone is very professional and rested about their future security. And it's sort of the 50s with a vengeance. It certainly wasn't that in 1968.

**Do you think that in an odd way Canada is now taking over the socially-conserving role that the U.S. played in the 60s?**

Canada has the advantage of being very much under attack. We're selling these with all that oil and gas (and resources), all the things the U.S. is running out of. Obviously, the U.S. is already losing control of these things legally and economically. That situation is going to change, because Canada is not so easily running out of these things. And I think the anomalies that is growing in Canada stems from the fact that we feel very threatened as a country. Far, therefore, perhaps the first time we feel that we are a country. And I think out of that comes a lot amount of questioning. I don't know that the questions we exactly the same, because the questions that were asked in the U.S. in 1968 were also being asked in Canada, and in Europe.

The questions being asked in Canada now are very national — whether Quebec national or Canadian national. Whereas in the U.S. the questions being asked are very grassroots and general, about how to live beautifully. They all stem

from the same problem(s), of how you in fact live a decent existence in a world that's dominated by institutions and businesses that seem to be indecent.

**What sort of faith would you put in radical "revolutionary" movements that are dependent on strong capitalist economies?**

I think that's a total contradiction in terms. Are these such things?

**What seemed like a radical questioning in the 60s seems now to have been very much lost in a homogenizing that reached people ...**

Therefore, it wasn't revolutionary. It was like a luxury product. It was only possible because the economy was so alive and prosperous that it could afford a fringe element that could live off the society while questioning it. Now that freeway seems to have disappeared, and therefore the "revolutionary" movement seems largely to have disappeared. I think the people who are still fighting these battles are genuine revolutionaries, whereas in fact they were disconnected to a large extent

I had some sense of this while I was making *Prestwich*, but there was real pleasure in it. It was nice to feel a questioning going on. There was the naivete to think that it was actually going somewhere. It was a pure delight, a source of genuine inspiration in the lives of anyone who was involved in it in a genuine way. It was a genuinely uplifting and festive, great, golden period. It was, therefore, very hard to stop and question it in the middle of the sort of realize that was going on. But I was an estimator. I can remember sitting and talking to the diggers in San Francisco about economic models they talked about what was going on. So I think even then I had a sense that economists had something to do with it. Invariably, as it does with everything, You have to acknowledge it.

But Canada is exactly the same as the U.S. in the sense that when I take a film to a university in Canada, now, the students are conservative and job-oriented. Even in Quebec, there is much less political

We must consider Time and Reader's Digest as Canadian magazines. We get all the American television channels.

It's impossible to live in Canada and not be bombarded by the whole American media and cultural onslaught. That's the image. You compare that with Australia, which — as you know — is as far away as you can get, and they still have the problem. So imagine what it's like in Canada, where we are literally next door. It's hard not to be permeated there. So, to the point where you see that perhaps it's inevitable in a historical sense that the U.S. will simply absorb Canada, or invade Canada, or do whatever they have to do to have all the things they want in Canada. And that the basis for a Canadian nationalist is to keep separate for as long as you possibly can, and that this when the deficit comes, no hope that at least the things which are of value in Canada which do not exist in the U.S. will somehow influence upon the North American way of life. But I think that's a pretty narrow, hopeless view.

Isn't that a bit like the 60s hope — thinking that by changing your consciousness, you can change your economic context?

Yes. And I don't think theayers would be even as general as that. However, the 60s did the war at a certain level. How much of that, was because of the "Movement", is already open to debate. In other words, it's not a very big hope. And that's where Quebec comes in, because if English Canada is absorbed, or taken over by the U.S., probably French Canada could survive a little longer just because of the fact of the French language, and a stronger sense of itself, its identity. Now in English Canada, that struggle towards a sense of identity is definitely growing and, I think, is reflected in our films.

Continued on P 83

# GUIDE FOR THE

## AUSTRALIAN FILM PRODUCER: PART 2

### THE SCREENPLAY AGREEMENT

In this second part of the 18-part series, Cinema Papers' distributing editor, Anthony I. Gossman, and Melbourne solicitor, Leon Gort, take their attention to the screenplay — the problems surrounding its acquisition and the development of it by a producer.

Part 1 of this series left our model producer with a property he has acquired, freely via option and then upon exercise of the option by a literary purchase agreement. It now becomes necessary for the producer to contract with a writer to create a screenplay from the property he has acquired.

Normally, the screenplay will have to be commissioned from scratch, and it is concerning this agreement set out below as *President 3, "Agreement to write a feature screenplay"*, that we first turn our attention to.

It may be, of course, that the writer, from whom the producer has bought the basic property, has already developed a *full* screenplay. If this is the case (subject to the need for rewriting or polishing sections of the screenplay in collaboration with the to-be-chosen director), the producer should refer to *President 4* hereunder, "Purchase agreement for a completed screenplay".

The agreement to write a feature screenplay traditionally provides for four separate stages, each of which is subject to the producer's approval before the next stage is begun and further monies converted.

The first stage is usually referred to as the treatment. It is 25 to 35 pages, the screenwriter sets out the basic narrative thread of the story; the characters involved in the plot development; any relevant research background material — in short the general tone and tenor of the proposed script (*See Part 2, "Page from a treatment"*).

Stage 2 is the first draft screenplay, which, depending on the intended or eventual running time of the film and the writing speed of the author, can run anything between 100 and 250 pages and asks above three months to write (*Form 3, "Page of first draft screenplay"*). Dialogue is written, scenes, locations and characters, as well as certain movements and

action are fully described.

Stage 3 is the revised or second draft screenplay. This will be the result of a pooling of suggestions and criticisms of the first draft screenplay made by the producer, the director (if he has been chosen) and various other independent script assessors and marketing consultants the producer may employ. This second rewrite should take between three and six weeks.

The final stage (although it is not uncommon for there to be an intervening period for a third and fourth revised draft) is a revision and polish session where the director and screenwriter work together, supervised by the producer, to create the final shooting script. This may take two to four weeks.

Producers, in establishing contractual relations with the screenwriter, may find themselves dealing with members of the Australian Writers' Guild and may be required to abide by the minimum payment regulations of the union. Not all screenwriters in Australia are Guild members, however, and here the producer will be negotiating according to the respective bargaining strengths of the contracting parties. In any event, the Guild minimum may only be a base for the more successful writer's demands, and a writer with a "track record" may be able to ask for substantially more.

A good rule of thumb is that the total cost of screenplay and literary purchase price should not exceed five per cent of the budget at film cost (\$100,000) or less, and should not exceed 10 per cent of the budget on more expensive productions. Clearly, this is a rule that could easily be broken if one's literary purchase was a best seller, but deals of that sort involve a whole series of individual variables that are beyond the scope of this series to deal with. In any event, it is probably preferable to give the present development of the legal industry.

The screenplay agreement set out in *President 3, 3*, frequently provides for the producer to pay the writer fractions of the total agreed price at intervals roughly linked to the four stages of development of the screenplay (first draft) and allows the producer to terminate the writer's services at any of those stages. Most experienced screenwriters will be wary of this general

as producers have been known to use it to allow them to pay only 50 per cent of the total screenplay cost, merely by failing to require further revisions of the screenplay — yet going on to make the film, based on, say, the first draft without any alteration to it at all.

Again, bargaining power comes into play here. Some low-budget producers may provide for a portion, at even 10% of the writer's payment, to be deferred and paid from first rental to the producer. Both writer and producer here will be keen to get a film of exploitable potential, for which there is a small amount of funds available, off the ground.

Carefully, a successful writer, in addition to a fee, may demand a percentage of the gross or net profits. (These terms will be discussed in a later article.)

Some terms of the screenplay agreement are worthy of comment. Normally the producer will want to have delivery dates for the drafts and published script set out in the contract, as interest will be accruing on money he has borrowed, and as the preproduction moves towards completion a multi-layered intersting of deadlines and contingencies will all be put in jeopardy if the final shooting script is not ready at time.

The anticipated payment basis, referred to above and set out below in Schedule A to *President 3*, is also helpful in the event of the death or long-term hospitalisation of the writer, as it does not mean that an acute emergency payment has been made to a writer, who in the event, has not delivered a finished screenplay.

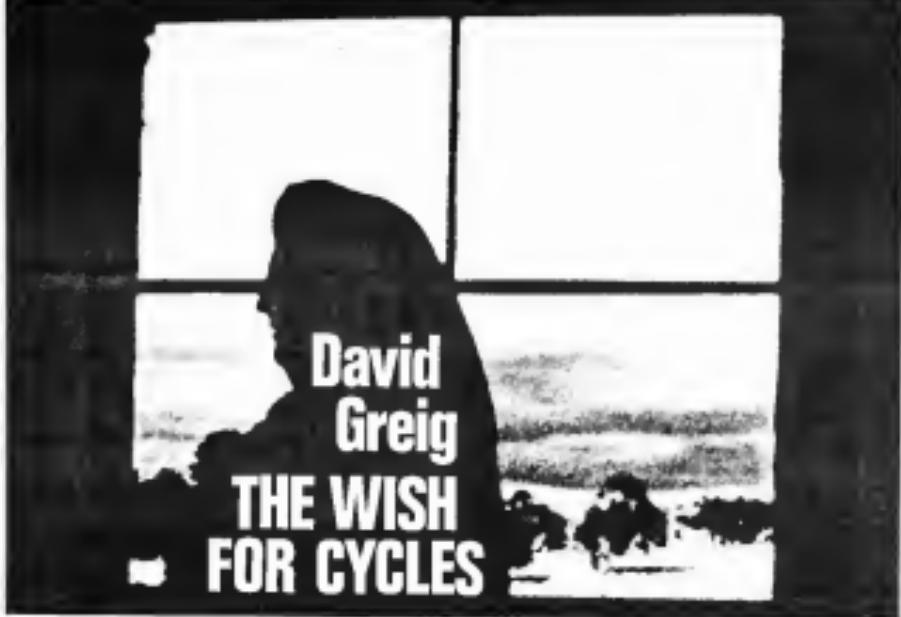
It may be necessary to have a clause providing that, if the writer does not complete the final screenplay on time, he is required to return some or all of the money paid to him.

The question of screen credit has not yet become an Australian legal issue, as it has become overseas. Doubtless it will do so as the industry develops. Schedule A to *President 3* provides a form of agreement as to credit, but is not exhaustive, and we will discuss this further in considering the problems of contracting with talent. For some writers to demand detailed clauses as to when, and when not, their name is to appear in advertising in the different media.

A writer may, for example, demand his name







# David Greig THE WISH FOR CYCLES

With "Return", and indeed all your films, you are interested with cycles — not only life cycles, but the cyclical recurrence of events . . .

Yes. Return was a reaction to the idea that time doesn't really exist as we think it does, rather that there are different parallel planes running together. The film was about what would happen if you could really believe what a lot of people say, and what you half believe yourself — that everything is contained within the most extreme things, like a time capsule. That is to say, that every moment contains all time, every instant all time — things like that. Who could really grasp that and believe it, I suppose, other than intellectually. It is much easier to say it, I suppose.

So the film was about how that woman, whose life has passed her, appears in the residence of the infinite existing in everything. And because she has really achieved that belief, her reality has no meaning for her and her life is still going on — as it always did.

But looking back at what I made the film, I realize that it was really a wish rather than a belief; it was more of an if film than my idea of the way it is one.

David Greig is an experimental filmmaker currently working as an editor at Kestrel Film Productions, Melbourne. In the following interview, conducted by Kristin Andersen, Greig discusses some of his films: "Return" (1972), "Witness" (1973) and "Ceremony" (1975).

The following are brief plot synopses for those unfamiliar with Greig's work.\*

"Return": The ruined shell of a farmhouse gradually reveals the unseen presence of a woman — statue, experiencing a frenzy of visions, and undergoes an eventual transformation.

"Witness": Glimpses of life in the coastal township of Apollo Bay; a small world echoing with the rhythms of waves, a children's roundabout, seagulls and the presence of an observer. "Ceremony": An artist, finishing a painting, is drawn into a ritualized encounter with an unknown woman — a frenetic search and meeting which contain both the fruit of earlier work and the seeds of that which is to come.



\* Prints of three films together with a brief survey of other experimental works are available from the Vincent Lefroy Film Co-op, see separate address of each film.

So, you are interviewing her present life with her past . . .

You life's like the is not really a living entity at all.

Well, one gets that feeling from watching the film, but I really goes beyond that — something that is otherworldly quality . . .

The centre is the film as really just a symbol of the presence everybody puts into whatever they move in time and space. I like to think that people leave some trace of themselves. So, there is no attempt to say that it represents her and/or anything like that, it's just a symbol of presence, a life there.

That last sentence is usually interpreted as a time-lapse, but it's more related to what I was just talking about. All those quick flashes of lives and things were meant to channel down into that last leaf you see fading slowly to the ground.

"Return" is very well photographed. There is a stark, eerie quality to the old house. The whole film makes before you like a memory, and the crisp, dark images make that surreal sequence at the end, for instance . . .

I shot that sequence using positive stock to increase the contrast.



Above: From *Carnovsky*; right: Gena Rowlands in *The Witches of Eastwick*.

Right: *Carnovsky*. The initial ideas level of the project.

All the elements in *The Film* seem to have a natural unity and are part of the progression in that final sequence ...

You, that unity is what I hope for. It's probably because I have a really strong idea of what I want to do before I start. That film grew out of a dream I had, and that starting point gave me a definite feeling about the sort of approach I wanted to take, although the shots were worked out on the spot. That's probably why it all comes together like that.

Do you have a definite idea of each film?

You might change during the filming, but I always start with an exact idea of where the film is going. With *Return and Wellness*, I visualized that idea throughout production.

Did "Carnovsky" meet your expectations?

With *Carnovsky* I think I was just over my expectations. It was such a long time in the making, that the things vital to me when I started, didn't really interest me anymore at the finish.

How long did it take?

Just over a year and a half. The cut, workshop was taken and the original had to be reworked again. The reworking took me a couple of months. Also, the film was made in my spare time, which is an absolutely instant way to try and make a film.

Did the other films have a similar production period?

No. That's probably the reason they didn't change so much. *Walenski* took a lot longer than you would think from looking at it, because half of it wasn't even shot

at Apollo Bay — things like that.

"Walenski" has the feeling of a machine in time. You are not aware of shots or techniques, you are just aware of a moment happening ...

It wanted to be like that; like a little crystal, a little gem. To look at it, it's really nothing — it's a bit of shiny, translucent stuff. But it seems to reflect a lot of things, and that is what I was hoping the film would do.

It is no surprise that it doesn't trade at all, and that's probably why most people don't seem to get much out of it. But that is why I am really pleased with it, why I like it more than the others.

You have used cyclical images throughout the film. The repetition, the repetitive sounds of footsteps, snuff spatters, voices rolling in. I think it probably helps achieve that feeling for the moment I was talking about ...

I like to see it being like a little circle — a circle of life where certain steps are always repeated and where the general movement is always similar though everything within it is unique. So that is why it's like in the ending of a cycle.

The film ends as if it's the end of the day — with the night shot of the street. I didn't want it to look like an ending, however, so I put the weather report on the radio which you hear in the background.

Technically, "Carnovsky" sets apart the other films. There is a considerable presence in the use of colour and black and white, superimpositions, multiple exposures, etc. Did you conceive these techniques as part of the original idea, or is it something which came about in the editing?

They were planned from the beginning. I can't tell whether the

effects are unusual or original — to me the use of the colour is pretty straightforward. When it is used with black and white, it sets certain areas of the film on a different plane and relates them to each other outside the framework they are in. So to me, the effects were quite natural. I never had any doubt as to how I was going to use them.

The use of colour in the supers, and whenever we see the painting, seems to relate the physical and sexual with the initial's creative experience ...

You, I was trying to bring the sexual and creative sides together. Apart from that, it's only the woman who stands for the infant that sparks off energies, whether they are creative or sexual, whatever. Hopefully, the effects are not too intrusive.

In all the films one catches glimpses of things that have happened and are now gone forever ...

You, you see a tiny little thing, which could be totally insignificant, but which reflects and stands for so many things. That is what I was trying to get across in *Walenski* and *Carnovsky* — glimpses of things trying to create a new sort of world. So far all the others I wanted to show how unique and important they can be.

Really, that is why anybody creates anything — to try and capture the few greater themes that are contained within something very small. To try and notice yourself, and whenever view what you have done, see things in a different logic. If that comes out of the film, no matter what other ideas I may have been trying to get through, that's the important thing. They are changes that can be universal.

For example, the reducing of the annual to the creative is narrower, it's scope intended for a smaller



number of people—less universal, perhaps, than the desire to help people are the fantastic changes going on around them. They are unique and yet all the same. It's a paradoxical thing.

When you are making a film, do you think in terms of the audience it's going to result?

I didn't for the first two, and I didn't at first with *Carnovsky*. But though I saw *Carnovsky* as a simple film with few elements, I could see that there were a lot of little things going on all the time. I thought about drawing them together as the other people were concerned. So, I will see them, on being incredibly simple films, and that's the way I like to keep them.

All your films are a journey of sort, isn't "Carnovsky" a journey in a more literal sense of the word. It starts with the artist going out of his room, and all the images that he sees and has seen are linked in a linear time sense, whereas the other films aren't really like that ...

Yes, you gradually realize that



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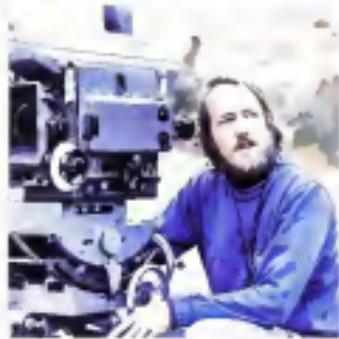
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Motion Picture & Audiovisual  
Markets Division





# Russell Boyd, Director of Photography on 'Picnic at Hanging Rock' talks about Kodak films

"After three years with Classroom Newsreel in Melbourne, I'd shot quite a few overseas newsmagazines and several T.V. commercials, all in black and white. Using color film was almost unheard of in those days. We used color for some industrial documentaries and the occasional consumer commercial. We were all a little terrified of the medium" - "I joined H & V? News Department in 1964 and went out onto the streets to photograph life around me. At the time, we, as cinematographers, all experimented with various film emulsions and different brands and in the end came back to Eastman Plus-X film for black and white and Ektachrome film for color. These two emulsions became the standard to work from and progress with" - "Later, while working at Supercolor Film, I started a love affair with Eastman Color Negative" -

"Picnic at Hanging Rock was coming of age for all of us. From the start I felt we had to capture the 'Tom Roberts' light of the Australian countryside and I think we did. Eastman 5247 Color Negative was just coming of age and provided us with a palette to paint with" -

"Technology is closing the gap between creative expression and the means of recording it. Kodak is helping to close the gap."

**Kodak color films -  
the key to creative  
expression.**



PICNIC AT HANGING ROCK was shot on Eastman Color Negative Plus 5247



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**abdomen** *an* (uh-buhm'uh-nuhn) *n.* The part of the body between the thorax and the pelvis, containing the heart, lungs, liver, kidneys, etc. *adj.* Of or relating to the abdomen.  
**abdominal** (uh-buhm'uh-fuh-uhl) *adj.* Relating to the abdomen; abdominal organs.  
**abdominal breathing** (uh-buhm'uh-fuh-bree'ng) *n.* The process of breathing in which the diaphragm contracts and the abdomen rises.  
**abdominal cavity** (uh-buhm'uh-fuh-kuh-vee) *n.* The space within the abdomen, bounded by the diaphragm above and the pelvic floor below.  
**abdominal muscles** (uh-buhm'uh-fuh-muhls) *n.* The muscles of the abdomen.  
**abdominal respiration** (uh-buhm'uh-fuh-ree-sper'ey-shuhn) *n.* Breathing in which the diaphragm contracts and the abdomen rises.  
**abdominal wall** (uh-buhm'uh-fuh-wuhl) *n.* The muscular wall of the abdomen, consisting of the rectus abdominis, external oblique, internal oblique, transversus abdominis, and the rectus sheath.  
**abdominal vein** (uh-buhm'uh-fuh-veen) *n.* A vein in the abdomen.  
**abdominal viscera** (uh-buhm'uh-fuh-vis'chuhruh) *n.* The organs of the abdomen, such as the liver, stomach, intestines, and bladder.

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it's not a bad thing.

But even so, it's like you here a length of time, you get places out of it and stuff's then around, whereas the others don't really have a time sequence ...

In trying to get over the fact that it was the artist's own world, it just wasn't simple enough. It's also perhaps why I don't like the film sequence ...

I was thinking more about the people who would be watching the film and believed I could present something closer to their experience, something they could feel at ease with, and then gradually introduce the elements that suggest that things don't have to happen in a linear time sense.

Even when the artist goes out into the streets, the film has a catastrophic feel. It's still very much his world, his point of view ...

When you say it's catastrophic do you mean it's depressing? I didn't want it to be a depressing view of the world. I think it's fantastic, and hopefully there are times

when things spark off — not only see others as something like that. So, it's meant to be a joyous thing as well. Things are splitting and that's got in some scenes. That's why the ending of *Ceremony* is like it is — with the fire.

By "catastrophic" I don't mean depressing, but rather "very emotional". The first time the artist looks out of his room he is framed in darkness — so are the other images of people when the camera tracks past their windows. Everyone is isolated within this frame, so this image relates him to the other people he sees ...

Yes. Everyone he sees, everyone is comprised of an image element, as if he is and as it's much a part of his life as he is. You could, for instance, make a film about any one of those windows he passes ...

I also saw that because with the woman in the red dress as being a change, an isolated approach to the use of two figures. So even that section of the film has elements of cyclical and frustration and things like that. But hopefully, it also has, as a background, that feeling of

ritual, which really comes to the fore when he is picking the film and it starts up again. I hope the film doesn't come across as being a heavy or depressing, because it is about the creation of life.

I don't think it does. It's a journey through his mind, and positive things come out of it. You know something is going to continue, even though it's an incredible struggle — as in any creative process ...

When he was moving around the streets, I was trying to suggest that he was all the time being drawn on by something — a ritual that went on and on. I did this with the tracking shot, which I always tried not having going in the same direction to enhance the feeling that he is being drawn along by something out of his control. He is just a vehicle for something greater ...

When the artist is walking around the streets at night, he hardly reacts to anything he sees. His is almost a sleepiness ...

He doesn't have the time to spend on these little things, he can

only just glance them, like when you are on a train. They are little glimpses that he gets and he makes something of later, and the culmination of the ceremony is the woman. All these minor things contribute — the whole wouldn't be right without them.

There is a conscious use of symbols in "Ceremony"; the artist's not so suggestive of a cage, the shop shadow dances with their sexually repressive details of hands crossed no cover genitalia ...

Yes, but these come across as life-giving things and not depressive things — the depression lead to the woman later in the film.

So the film is ultimately very optimistic ...

Yes. While you are going through the states of mind as depicted in *Ceremony*, it's a very depressing trap, but it's just a matter of realising that there isn't ever any concluding thing. Even if you're depressed for a while, there always seems to be some higher purpose to it. That's probably what I was trying to get across.

I always knew I had to show the worth of these moments, the value of everything that's around us even if we are sometimes blind to them.

Do you have any aspirations to do features with actors and dialogue?

I don't think very far ahead. When I started making *Ceremony* I never would have dreamed that I'd be making a documentary about a circus. I never think of myself making my own production company or any other sort of dream like that. I'll just keep making whatever occurs to me. As long as I never find that once I have finished one film I don't have something else to make, I don't care which way I am heading.

By borrowing \$1000 for your next film, a documentary about the Swiss Circus Royale, you have great latitude ...

Yes, this film grew out of developing another film on Melbourne's entertainment history. The Big drift, in a large extent, with travelling circuses. The \$1000 is just to start it ...

But you are negotiating for further production costs ...

Ahhh, I always stop myself from thinking ahead. If you think ahead to an optimistic way, far enough, you might reach that sort of peak where you've optimised your tools — which would be good — but, if you don't, then it's not worth thinking about pessimistically in fact. If I thought ahead, I never would have borrowed the money & started shooting ...

The Australian Film Commission

**INVESTS** so that . . .

**PRODUCERS** can produce

**DIRECTORS** can direct

**OPERATORS** can operate

**ACTORS** can act

**Assistants** can assist

**GRIPS** can grip

**Focus** pulled

**BLAPPERS** applauded

&

**BEST BOYS**

can be brilliant

which all makes for an  
Australian Film Industry





## PRODUCTION REPORT

A new \$150,000 rock and roll movie based on the original *Wizard of Oz*. Directed by Chris Lofven, it stars Joy Dunstan as Dorothy, Graham Matters as the Wiz, Bruce Spence as the Surfie, Michael Carmen as the Mechanic, Gary Waddell as the Bikie and Robin Ramsay as the Good Fairy.



The following interview was conducted at the "OZ" production office by Scott Murray.

Cinema Papers, June/July — 11

# CHRIS LOFVEN / LYNE HELMS

## Producer-Director / Co-Producer

How did "Oz" come about?

Lofven. Well, Lyne and I went to London in 1971 hoping to break into feature films. At that time, things were slowly happening for filmmakers in Australia but things were going worse for filmmakers in Britain. We stayed in London for three and a half years and I worked as an assistant editor for some time. I also did a lot of freelance editing for BBC Television, with Lyne as producer.

We produced a 30 minute film about youth in London, but it wasn't the picture we had hoped to make and our chances looked slim. Then, Kim and David Williamson stayed with us while *The Kennedys* was playing in London and they pointed out that we would have a much better chance of getting a feature off the ground in Australia. However, I didn't want to go back without a script or at least a basic idea. I decided just it must be a rock and roll movie and that it must be returning to Australia. David Bowie was big in London at this time and I thought it would be interesting to have a Bowie-like central figure. I managed to use Graham McRae as that rock star because I'd been aware of his talent ever since we played together in a rock band.

There was a theory existing around that all the best movie scripts had been done and that everything was merely an old story told in a different way. My favourite old movie was *The Wizard of Oz*, so I thought that might make a good basis for an Australian rock and roll movie.

We returned to Australia and went back where I wrote the script. The first draft was submitted to the Film, Radio and Television Board but was rejected. I wrote a second draft and submitted it to the Australian Film Development Corporation and eventually received some script development money to develop the final draft. That was around March of last year.

That must have been around the time the AFC was merging up ...

Lyne. Yes, it was just prior to the AFC's establishment. I finished

Though "Oz" is director Chris Lofven's first feature, he has a long record of successful shorts — in particular, "House with a Secret", "Forgotten Landmarks" and "The Wandering", all of which won awards at International Festivals of Young Filmmakers in Milan, Italy. Lofven's best-known film, however, is the 70 minute "Part One—306/Part Two—The Beginning", a film which played to overflowing houses in the early days of the Melbourne Filmmakers' Co-operative.

In the following interview, Lofven and co-producer Lyne Helms begin by discussing the genesis of "Oz".



Co-Producers Chris Lofven and Lyne Helms. Lofven also wrote and directed the feature film.

the final draft and sent it to the Film Commission. They were quite enthusiastic about it and agreed to put up \$10,000 of the budget. The next task was to find the rest of the money.

Holmes. That was a really difficult task particularly as, at that stage 12 months ago, nothing had been a success except for *Able Pupils* and *Barry MacKean's*. We approached every person we knew for money — from class friends, to people in business, people in television — and really had a hard time trying to put it together. Eventually, Gisborne Council/BIF came through with part of the money. This all happened around Christmas, so it had taken six months to reach that stage. We wanted to start pre-production in January because the February weather was perfect for a hot, outdoor movie. The Film Commission then gave us a personal loan of \$15,000 to complete

the budget.

One of the biggest struggles was to convince people that something new, different — a road movie for young people — could be a success.

Have you repaid the \$15,000?

Holmes. No. However, once we had the double-back it is going to be a lot easier to raise the \$25,000 — people will be convinced of the market value of the film.

Why do you think some filmmakers kickstart "Oz" back?

Holmes. Because it was something new, something different. It is very down to earth, very real and it gets out to depict life in a certain section of the community — and that frightened a lot of people.

You don't think it may have been due to your lack of experience?

Holmes. That comes into it, of course.

As much as say after one selection?

Holmes. Well, we are not a big production house. We haven't got the facilities behind us that people like Tim Burstall or Fred Schepisi have and that is a handicap in itself. However, the Commission had sufficient confidence in the film — probably because of *Chris' previous awards and his proven ability to make films.*

Did you have to keep going back to the AFC for money?

Holmes. No. They knew we were desperate to shoot in September and that the budget would blow if we didn't shoot it then. So, very kindly, wonderfully, they helped us out with the loan.

On present Australian standards, the budget is very low. No one really believed that we could do it, yet we successfully have done it. Most people think it is a miracle but it's really been the result of hard work and co-operation from the actors and crew. It is a first.

"The Treasurer" had a fairly similar budget though, didn't it?

Holmes. Yes.

There are many in the Australian industry who suggest that "The Treasurer" is not going to do well and that this will go heavily against the AFC's involvement in future \$150,000 films. Given this, did you feel there was a real need for you to succeed?

Lofven. Well, over since the New Wave in France in the late 1950s and early 1960s, I feel that it can be possible to make good low-budget films. I'm still convinced of that now, especially the seeing the ones together. I know it can be done.

The next movie will cost more because we can't ask cast and crew to work for such low figures again. For the first movie, however, it is important to make it on such a budget. It doesn't look like a \$150,-

000 film and I don't think an audience which pays the same price to see this movie as they would to see a one-million-dollar American movie, would be able to say that this movie was made for less. To me, it looks a million dollars.

**Did the APC, at any stage, wish to change the budget or script?**

**Holmes:** The final draft was accepted straightforward and there were no great hurdles over money. The economists said they felt it was a good script and a surprisingly viable one. On is made for an audience that hasn't been catered for till now — the 16-to-24 year-old kids. Every other film has catered for a much older or much younger audience, and this is the first one in Australia to really cater for that age group.

**Was *On* the basis of your proposal in the APC?**

**Lofven:** Yes, in that some people have suggested that the first film is a category stands a very good chance of doing well commercially. It has been praised with Alice and Venus, and *On* will hopefully prove it to be. I think it would be wrong to take a following up to take was done with *Alice* and *Venus*. The second *Barris* and the second *Abris*, didn't do nearly as well as the first ones and I think it would be wrong to try and believe that you could do that with *On*.

I've still got an obsession with rock and roll and I probably will have for a long time, so the next movie is obviously going to be influenced by that — even though it will be totally different to *On*.

**Greater Union will presumably exhibit the film ...**

**Holmes:** Yes. It is being released in August in Melbourne and Sydney, and will then go on to the other states.

**Have any venues been chosen?**

**Lofven:** There's talk of the State in Sydney but we're not sure yet. It really depends on the double-head screenings and what the screens are.



Playing it tough — Gaby Wyrill as the Gaby and Jay Diorio as Dorothy.

much relevance to today's film-going audience — purely because of the size of the place.

**Where in Melbourne would you like to release "On"?**

**Lofven:** Somewhere like the Odessa or Rapido, which are Greater Union theatres. I think both of those theatres are the right size for *On*, whereas places like the Forum and Rancy have reputations for showing big, multi-million dollar films.

In the contract with BIFD, how much control do you have in terms of the number of prints ordered, the advertising budget, the television rights, whatever?

**Holmes:** We have agreed on the number of prints. With regard to advertising, since we are based in Melbourne we intend to personally get the best selling. They are quite happy to let us do what we want to do. We've had discussions with our clients — we had a sharing meeting. The main pub will be the selling of the music because the music is very important and very good.

**Are you going to open simultaneously in Melbourne and Sydney?**

**Holmes:** Within a day or so.

**Lofven:** It can't be exactly the same day — it isn't physically possible to stage what we have planned in one place at the same time. For instance, we want to have all the vehicles used in the movie in the pictures surroundings.

**What chance do you think there is of getting the \$400,000 loss-off gross necessary to break even?**

**Lofven:** Well, this is why I wanted to make sure the film was on budget because it will be fairly easy to make that money back — as well as make a profit. And that is

not even considering the overseas market.

**Do you really think you can break into the overseas market?**

**Lofven:** I believe that the best overseas market will be in the US because they have a thing about *On* as a word — it being based on the original *Wizard of Oz*. They now use *On* as a product name and I believe Australian youth will identify with the *On* as steady as Australian youth will.

**How would you like it to be released in the US? Through a major, or through a semi-major like Cinema?**

**Lofven:** Hopefully, the Film Commission will take the film to Cinema next year and that could lead to US distribution. If that fails, we'll go overseas with the film ourselves.

**You'll have it off Cinema next year ...**

**Lofven:** Yes. We are putting out trailers already but we are not terribly conscious of overseas distribution — we are basically filmmakers. However, we are confident that *On* will do well in the US and we would like to go with it and ensure it gets the right exposure.

**You mentioned earlier that you put "On" up to the Film and Television Board, and that would have presumably costed a \$25,000 film. Is there much difference between the conception of the two?**

**Lofven:** Well, if the film had been made through the Australian Council, it would have had to be a lot simpler, a lot lighter and probably wouldn't have been anywhere near as good as what we ended up with.

**Holmes:** We would have never been able to stage the spectacular climax that we saw have.

**How did it feel making a 35mm feature as opposed to directing your 16mm shorts?**

**Lofven:** Well, *On* is a unique experience for me in that it was the first time I'd ever directed actors. With my short films, which I also photographed and edited, I wasn't really conscious of the actors' performances. Nor was I used to having someone else doing those jobs. That was hard to get accustomed to, though I am obviously still controlling the film from the point of view of photographing and editing.

I think the week of rehearsal was invaluable for me and the actors in giving us a chance to talk and find out about each other.

**Do you apply any particular film theory to the way you direct?**

**Lofven:** I look at films in terms of the overall film, but more than anything else from a moral point of view. I had a very strict conception of how it should be made and this didn't allow the actors very much freedom, which I think made the actors feel unusual at times. However, this is probably inevitable when you have got a filmmaker taking a film rather than say, a director who is working from somebody else's script. You know exactly what you want and the actors have to become more or less your puppets, which, though it is not good for actors, is very rewarding from my point of view.

**What about in terms of photographic style?**

**Lofven:** I wanted the film to have a very art-studio look and I talked to Tom Sharrett about that. We didn't want the film to look like a movie, but rather like a natural event. I was delighted by the effect that *Tom* got in his photographs — nothing was overexposed, it was all low-key and natural as it could have possibly been.

I thought it was very important to cast a young ensemble who hadn't gone through the mill, one who hadn't done a picture but who really wanted to do one. He could then put a lot into it.

It was the same with the key people we chose.

**There wasn't any resistance on the part of the investors to you using so many inexperienced people ...**

A lot of the people we approached felt that we were going about the film the wrong way. They felt that we should be self-taught people, and one or two prospective investors suggested that we cut our potential market down the US. We did, however, that there was no way *On* could be made on that basis. *On* is a very Australian movie and it had to be dealt that way. I still believe that we will get through to Australian audiences.

# JOY DUNSTAN

## "Dorothy"

Chris apparently chose you while watching you sing at the Flying Trappe's cafe ...

You. We usually had people come up after the show and say there were from advertising agencies and how they could do great things for us so when Chris approached me and said, "I want to put you in the movie", I said "Oh yeah?" It was kind of a new approach, though.

"Or" is your first film ...

You. The only thing I had done with regard to film before was the soundtrack for John Duigan's film, *The Firm Miss*.

Did you write the music?

No, John Duigan wrote it. He was going to sing the songs but discovered his voice didn't come over very well and decided someone else would have to do them. But as he already had put down the tracks, and on a strange day for most people, I was asked to try out. It was a new recording.

Had you done any acting before "Or"?

Only at La Mama.

Because your principal aim had always been to become a singer ...

You. Though now it's more a question of a combination of the two. I haven't done much acting so far and perhaps when I get into more I'll find out what I prefer.

How did you feel being in front of the cameras for the first time?

Very strange. The first day I was completely at another world. I walked out into my Dorothy gear and make-up to what we were going to do the first shot and there were all these people I had never seen before. They were looking at me because I was going to be doing the first shot — it was going to be Dorothy. After a couple of days, however, I felt as if I'd been doing it for a long time.

Ultimately, I didn't find it difficult because I was pleased for being close to what Chris wanted — even down to the measurements. So, I just did everything as it was asked and tried a way as possible. I have never been a groupie, but Dorothy didn't really make it either.

The rehearsals before shooting: were they basically a familiarisation with character?

You. Not for me there wasn't a lot

Joy Dunstan, who plays the lead character of Dorothy, began her career as a singer at local carnivals in Heyfield and Mallatra. In 1971, she enrolled at the State College of Victoria, Ballarat, but returned to singing in country pubs two years later.

After moving to Melbourne in 1974, Dunstan appeared in dramatic productions at La Mama and local repertoires. She then formed the musical comedy quartet, Buckley, Hope and Nan.

"Or" is Dunstan's first film role.



Not fully as the matriarchal Dorothy — prior to her attempted rape of Dorothy

so to be familiarised with Alice, if I had done many more rehearsals I wouldn't have been as anxious as I hope I was.

Did you sleep in sequins?

We slept a few sequins around but we basically slept in the order the characters appeared in the story — which I think made a funny fit for the cast. The strangeness of the experience at the start kinda hangs harder for me but I hope I was able to overcome that.

You don't think there is a danger in shooting this way because one is more nervous at the start — which at this case is also the beginning of the film — and this could give the film a weak opening ...

They could be, but had I not worked this way we would have done something about it. Shooting it in order was unusual but whatever nervousness might have been there would compendium to the nervousness of meeting someone for the first time.

How would you describe the

Or is about a modern-day woman, not a modernized Dorothy, and the whole thing is symbolic.

Do you, therefore, see Dorothy as a character symptomatic of this period in history? Is the everyday woman going through situations which, though same may be equivalent, a lot of other kids are also going through?

You. I think the film is a comment on the rock and roll scene today and it fairly realistic about Dorothy in, however, a little bit different from the groups you find today.

In what ways?

I think she is a little bit more mature — especially at the end where she is able to repeat what she doesn't want to become associated with. She is, perhaps, a little bit more naive also.

Was there any attempt on your part to make Dorothy identifiable with a certain age group?

As originally written by Chris, she is identifiable with kids today. She is, after all, a 16-year-old girl who wants to sleep with the Wizard because he is a big pop star, and a lot of kids are into that.

Kate seems me today because I don't think I was like them at that age. Even the 13 and 17 year-olds seem pretty rough in a way. I think this is sort of the aspect that comes out in Dorothy's character, in that she doesn't mind bitch-taking around and meeting up with different people.

Dorothy begins with a strong desire to sleep with the Wizard and finishes with a degree of self-knowledge. Is the viewpoint of the film a completely objective one, or does the film see the character as making a sound comment?

I think the film is a lesson, but not in a heavy way. It is just a matter of "This is the decision she makes and that's fair enough for her. Later she might change her mind but at this stage, after having been through all those things, that is the outcome for her."

Her final position, then, is less determined by the filmmaker than by your knowledge of how that character would react ...

You. I think she is one of those people who have a capacity to love, and that's why it ends that way. It is a very natural progression.

character of Dorothy?

Well I liked her. She knew what she was about, or she thought she did. She was, however, very kind-tempered and gets taken in by the Good Fairy who tells her not to be suspicious. She decides to find out why he is here when she feels odd, and this is the good part about her, she recognises that the cause isn't what she should be part of and gets out

Is your Dorothy very close to the Dorothy of "The Wizard of Oz"?

Yes, though on *The Wizard of Oz* she is obviously a bit younger and has a different stand on things. Also, I don't think she had her friends quite as much as Dorothy does in *Or*. In *Or*, the book she thought, "Oh this is nice. We'll go along together to meet the Wizard and see if he can get me back to Kansas". In *Or*, she sees more worth more to where her

How residuals were you given for the original Dorothy?

Well, the film is more than a modernization of the book or film

# GARY WADDELL

## "The Bikie"

I was first asked by Michael Price, who now acts with the Australian Performing Group, to do a part in *The Mardi Gras* — which I did. It was quite exciting. I then started acting with the APC in a community play called *The Sport Show*. It was about 20 mins long and not taken around to places like hospitals, factories and the wharves.

**Did you get into that production because you wanted to be in it, or because it was a group thing?**

I was approached by a APC member who saw me in *The Witch*. I like being involved in community theatre. I think it is a wonderful kind of project.

**Have you done anything with the APC since?**

No, though I did *The Great Stumble Forward* with a group which included a lot of APC members.

**Did your first film role come out of APC associations?**

Basically it did, because Ruth Lovett and Jon Hawkes, who were in the APC, asked me to play a gangster in Rod Bishop's *Rainbow Farm*. Bert Deling then offered me a part in *Pure Shit*, a film about the joint scene in Melbourne. I also worked on an script with him.

**Your performance is quite laudable with all its aggressive trapping sheet. Was it a difficult role to play?**

Yes and no. It was really good having Bert there because he helped me a lot. If you weren't sure of anything you could always get information from him or the character, Tom Cowin. I think it was a hard movie to work on because it was so enjoyable. The relationships between people on the film were always good.

**Did you feel you had great affinity with the character?**

At that time, I felt pretty close to the character and what I tried to do was make my own character to the extent of his — sort of highlight the high points of my life. I think that's where all the speed comes from.

He is a believable character and though I tried to make him an anti-hero, I wanted him to have a certain charisma. People can then look at him and make their own

One of the most exciting and controversial films of the Australian cinema is Bert Deling's "Pure Shit". And a major factor in its success was the performance of Gary Waddell as the speedy junkie, Lou.

Waddell's first film role was in Rod Bishop's "Rainbow Farm". This was followed by "Pure Shit" and a brief part in "Mad Dog". In his latest film, "Orz", Waddell plays the Bikie, or "Lion".



Michael Cremo as the Mechanic and Gary Waddell as the Bikie. Waddell also played Lou in Bert Deling's *Pure Shit*.

judgment. The film is basically social comment and each character is recognisable, moral being

Went you ever worried that he might be a different character to himself with, or understand?

Yes. I wanted people to like him but at the same time not think themselves, "What's he into and does he really like it? Is he a lonely sort of person?" Most of the time he is full of shit — all shit! He is always trying to keep ahead, but sooner or later it is going to catch up with him. It didn't in the movie, but it was getting close at the end.

**Why didn't he get it in the movie?**

It wasn't a conscious decision, it was just the way it turned out.

**How did your involvement with "Orz" come about?**

I got a message through a friend that Chris and Lynne wanted to see me. So, I went up and did an audition on video for them, which they

liked, and I got the part — although they had already chosen another actor.

**Was the Bikie someone you identified with?**

Not in a physical sense, but he's a kind of one-on-one character and I liked that a lot at the time. Also he is a lot of shit — which I can give to new and that — and that's probably why I identified with him.

**In the Bikie character a fairly straight transcription of the film into a modern setting?**

Yes, pretty much. He comes across as being really rough, but he's always breaking off. It is only when he knocks the truck driver out that he finds his courage. He feels really good because he has actually hit somebody.

The truck-driver, you see, has kidnapped Dorothy and takes her to a deserted house where he attempts to rape her. We turn up and notice his truck outside, but it's knock her out and take her away. We all feel good about it

because we have found out what we are looking for.

"Rainbow Farm", "Pure Shit" and "Orz" are much lower budget films than say, "Pomic" or "Mad Dog". Do you only want to work in such films?

I actually did a part in *Mad Dog*. I was a concert standing next to Stephen when he was breaking stones, but for some reason my bar bit the floor. I was very scared that day and really didn't like the role. I don't know what I would do if I was offered a part in another high budget film.

**Did you feel the atmosphere kind of depersonalised?**

Yes. I was very alienated from everybody. If I had worked on it for a couple of weeks, instead of one day, it may have been quite different.

**Did you have many rehearsals on either "Orz" or "Pure Shit"?**

We did a week's rehearsal on *Orz*, but on *Pure Shit* we had four weeks with video cameras. I suspect Bert felt the film was going to need a lot of work and as we had no money to back around with, he had to maximise the number of rehearsals during shooting.

*Pure Shit* was more of a personal film because most of the people were involved from the start. From the beginning though. And when we did those rehearsals, the script was tightened a lot. As for shooting, Bert had this incredible knack of being able to do things right as the day.

He was a bit more rigid, it didn't have the flexibility of *Pure Shit*. We kept to the script almost the whole time. It was really good to work on, but I didn't have the same involvement as with, say, *Pure Shit*.

**Would you have preferred more involvement?**

It's pretty hard to say. I like to have as much involvement as I can, but the is a different issue — the money is higher and so are the risks. There was a lot to lose and Chris had to keep the film within certain boundaries — otherwise they'd fuck up. On a few occasions I felt I wanted to change something, but in the structure that we had, I couldn't — which is understand-

# ROSS WILSON

## Composer

In a way, I have tried to reflect what's going on in Australian music in the film. I've used all Australian tunes — not just ones written by me that would only cover one kind of music. But with a song like *Ames' Round the Bush*, I know Wayne Bond, who wrote it, and I know the song well, even though it had never been recorded. It's a really great song and it fitted a certain part of the film very well. So I radar this kind of funk around sayings. "I'm going to do all the music and get all the credit," I thought. "Well look at it, it's the perfect song and let's use it."

I've been involved in Australian rock music for quite a while and been pretty successful at it, both as an artist and producer of other acts. I produced Skyhooks and they turned out pretty well, and five years ago I was in Daddy Cool which was the longest thing. So there is my music which reflects where I am a rock star, or today.

There is a Country and Western song written by Gary Young, who was the director with David Cool. He is into country music and that song won at the Inter Wandering Country Music Festival, which, as every Labour day weekend, is a really big event, a country concert, and about 20,000 people turn up to it. It is a big day out for smokers and the plain majority of country music users do. That shows where country music is at today.

The most successful music in Australia at the moment is that heavy, aggressive type of music from groups such as AC/DC. I drew a lot of that in because I thought it was a genuine kind of reflection of what's going on. Personally, I'm trying to create a soundtrack that is reflective of the cross-section of Australian popular music.

In the film, there are two different versions of the lead song, ...

It was very interesting doing different versions of the same tune as it was the first I'd actually had to. *Living in the Land of Oz* is probably the most featured song in the movie. It appears early in the movie and then comes again for a repeat on the screen. Then at the end, there is a fullblast of it. That was very interesting to do because I gave it a strong reggae rhythm — whose-ever soul without all the complications. Also, I made up a version that's based on the chorus. It is a very slow, floating kind of thing with the chorus line of, "We're living in the land of Oz" repeated over and over again.

I did the music with You've Dev-  
ing Me Nowhere — a really cross-

Ross Wilson is undoubtedly one of the biggest names in Australian pop music, and his first success came while still at school — the Pink Fink's hit, *Lover Loser*.

In 1967, he formed The Party Machine but left two years later to play with Precision in Britain. Wilson returned to Australia in 1970 and formed The Son of the Vegetable Mother, though it was the side-band he formed, Daddy Cool, that exploded on the music scene.

Since the overture success of Daddy Cool, its numerous renaissances, and the brief Mighty Kong, Wilson has produced Skyhooks — certainly the most successful Australian group at this time.

Wilson was commissioned by Lassen to supply a number of songs for "Oz". The following interview begins with Wilson discussing his selection procedure.



Ross Wilson during the recording of one of the songs for Oz.

version and a more sophisticated, spiced-out one.

Where you do use incidental music, will it be used in the action?

Well, the songs I'm recording are just straight songs, keeping to the basic tempo. Chris has given me, I do not like a soul film score where you write a piece of music for a scene that has already been edited, that goes exactly from one point to another. Or a more like American Graffiti where they got a lot of old records and just cut out the parts they needed. It's really the same with this.

I'm doing the tracks now and there is going to be a soundtrack

album put out before the movie's released. It will be an album more or less in its own right, not like a lot of soundtrack albums where there's a bit of music, a bit of dialogue and every other little thing they can find — which can be pretty annoying.

Were the songs you specifically wrote for the film written on the basis of the script or on reflection alone?

On the songs. On a film about Australia, about what is going on here today. The lyrics to the song *Living in the Land of Oz*, for example, are to do with bringing migrants into this

country, yet only a few years ago we were killing off the blacks. If you want to be a migrant, you usually have to be white — they took a lot of trouble killing off the blacks and they don't want to do that all over again. There is a part in the film where Dorothy is wandering around the city and there are migrants living out of their shanty houses. Yet here we are in the wonderful land of Oz.

So the music is trying to point out a few things like that. It is not just pure fantasy.

In the first film you have specifically written music for?

Yes, I put the pig because Chris liked what I had done in the rock and roll score over the years.

Are you interested in doing more films?

Yes, I guess so. My primary interest, however, is with general recording. This was the perfect thing for me, as far as film goes, because I had already done a lot of songs. Which band? I didn't think I'd enjoy trying to score a movie the way Bruce Sudarkasa does. I'm not that much of an accomplished musician. I'm just a song-writer come rock and roller. I know how to make rock records and that is what I'm doing here.

How big is the group you will be using?

It is rather small — your usual couple of guitars, bass and drums. I will then put down over-dubs of keyboards, percussion and so on.

I'm using a big selection of the well-known guys — just people I think will fit the bill. I think some of the music will come out as sounding different to the usual loud rock music because I am trying to avoid these guys who play on everything. I want a more spontaneous sound than you get from a general session guy which can have a bit more quality about it.

Who's doing the vocal?

Well, I will be on the four or five songs I have written. There are two songs played by a group called Joe Joe Zips, one of which comes out of the juke-box Dorothy turns on in the mouthwash. It is really dirty Country and Western, and it's actually Jay singing. When Chris discovered her singing at the Flying Trapene cult, he thought she might be able to do this song really well. So, they called her round to the studio and worked it out.

Continued on P. 59

# LES LUXFORD

## Editor

There are a lot of non-professionals in the film. Has this created any special problems for you as an editor?

There were a few technical problems. Some of the cast never did the same thing twice and that made it very hard to match cuts.

Continued next...

You. But not only did they never do the same thing twice, in different takes they did *totally* different things. And that not only means editing problems, but when it comes to laying on wild tracks you can't cut them in because they haven't said the same thing twice, or hasn't said the line in the same rhythm. We get over most of them, however.

Is there going to be any post-dubbing?

Initially, we thought we had a few sound problems but I did a lot of cleaning up as I went along — which is not normal practice. We had a run through on a flat top with a very good speaker. A few mutterings and I found the tracks a lot clearer than I thought they would be. So, it is all 100 per cent and will stand.

On "Oz", were you editing while shooting was still going on?

No. We couldn't do that on this film and I don't really know whether it is a good idea or not. What we've done on Oz is actually first cut as we went along. We would cut a sequence, look at it again and then make changes. Each sequence was first cut before we started on the next.

This is the European way of editing. They generally edit only after the film has completed shooting, whereas the Americans and the English tend to rough cut as they go along. There are arguments both ways. If you are editing concurrent with shooting, the director can see what's happening, and if there is anything that is not going right, for example, it can be fixed on the spot. However, if the script is well planned and the director understands what editing is about, then it is not necessary — he can tell from the rushes if he is getting what he wants. Often, it is very misleading to see rough cuts.

Ultimately, the decision is the director's though I also wonder how many directors can look at cuts after 12 or 14 hours shooting and really understand what they are seeing. How many have the ability to critically look at their work and

Les Luxford has spent most of his film career editing and directing commercials. He also cut documentaries for Supreme but, as he says, these were little more than over-long commercials.

Those advertisements directed by Luxford include the AFI award-winning John West "Slide" commercial, the new campaign for the Datsun 180B and the Tattomino commercial where a man swims in a bath-tub supposedly filled with over a million dollars worth of caviar.

"Oz" is Luxford's first feature, and he was nearing the final stage when interviewed at the editing rooms.



Les Luxford working on the "nonlinear way of equipment" in Mexico. With director Clive Unwin

say, "You that's right?" or "No, where you have gone wrong. It

One could argue that the inexperience of Australian editing is more American than European. For example, Australian editors, like Americans, generally determine the pace of a film by the number of frames left before the action starts. A lot of French directors, however, prefer the pace by the amount of time left after the action is completed... .

You're talking more about film approaches than editing and tailoring styles of various directors. Certainly the Americans tend to edit very tightly, especially if they're doing a dramatic film. The Europeans, and I think that is because they are trying to make a different style of film, tend to let things hang on a lot more. A lot of

the European films you say thinking of have brought up points that need thinking about, wild reflection, and, therefore, there have to be certain cut-ups. Generally, I think that when Europeans attempt dramatic films or the Hollywood-style they don't succeed. Though Hollywood would, just recently, able to make films that resolved true emotions. We all remember what they were like in the 30s

I think you are being a bit tough on the editor and understanding his influence on a film's style. Some editors, like Laszlo Lengyel for example, choose the take they prefer even if they knew the director prefers another... .

I think it is the editor's job to get what take he thinks is best. In fact, he wouldn't be contributing much if he did exactly what the

director said. Obviously, you shouldn't go off on a completely different course to the director. You should take what the director is trying to do and give it back the way you are it working best. If the director disagrees, then it is worth fighting about.

Did Clive sit in on most of the editing, or did he only look at completed sections?

I would cut a sequence and then show it to Clive. Usually, though, we had some prior discussion as to what was considered important in a sequence and as to what we should say and bring out.

Do you prefer to work with the director alone?

Yes. After you have worked the material, you know exactly what is there. It is a bit pointless having a director sit with you before you know what the material is about. Once you have done it up and worked out the reasons for it, you can then argue about it. If a director suggests trying something else, you then know if it has a chance of working or not.

Where are you getting your sound track ideas?

I want to get the best possible, of course, as I'm sure any filmmaker does. When I was still doing commercials, usually every track I had chosen was utterly hopeless. Color film used to be the best and were set up to accept United Sound tracks. But the tracks, whether Merv or others didn't respond so well (and this was proved by the VU meter) at American levels — even under a microphone they proved to be 100 per cent modulated. No one could ever give me a reason for this. Australian filmmakers are the same dabbers and the same optical recorders, and yet they couldn't ever get the punch that American tracks had. I didn't know this was a mixing problem or not, and Peter Fenton of United Sound expressed the opinion that because he works on a system that doesn't concern running on close to 100 per cent modulation, and gets it on to disc optical by having the reference track on. The sound of film tracks could be at peak and much more than a normal mixing range could be. They related their test tape to what was happening on the optical records, but I heard some tracks that United transferred under their own control and they still didn't have the punch of American or British tracks. I wonder if the chemical

Continued on P. 39

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# PRODUCTION SURVEY

## 35mm PRE-PRODUCTION

### BAD FRUIT

Studio	Klein Gold
Production Company	Griffiths Film
Producer	Dustin Hoffman
Associate Producer	John Goodman
Director of Photography	David Mamet
Screenwriter	David Mamet
Editor	David Mamet
Cinematographer	David Mamet
Costume Designer	David Mamet
Production Designer	David Mamet
Sound	David Mamet
Visual Effects	David Mamet
Production Office Manager	David Mamet
Marketing	David Mamet
Cast	John Goodman
Supporting Cast	John Goodman
Storyline	The life of a bad fruit in the early 1900's
Budget	\$300,000
Length	110 min.
Genre	Comedy
Proress	Pre-production

### LAWBUSTERS

Studio	Roger Corman
Production Company	Triangle Releasing
Producer	Sonic Story
Associate Producer	John Goodman
Director	John Goodman
Screenwriter	John Goodman
Editor	John Goodman
Cinematographer	John Goodman
Costume Designer	John Goodman
Production Designer	John Goodman
Sound	John Goodman
Visual Effects	John Goodman
Production Office Manager	John Goodman
Marketing	John Goodman
Cast	John Goodman
Supporting Cast	John Goodman
Storyline	An adventure story in which a group of lawyers investigate and litigate the real estate of great actors of the past.
Budget	\$600,000
Length	90 min.
Genre	Legal
Progress	Pre-production

### THE PICTURES SHOW MAN

Studio	John Peter
Production Company	Universal Production
Producer	John Peter
Associate Producer	John Peter
Director	John Peter
Screenwriter	John Peter
Editor	John Peter
Cinematographer	John Peter
Costume Designer	John Peter
Production Designer	John Peter
Sound	John Peter
Visual Effects	John Peter
Production Office Manager	John Peter
Marketing	John Peter
Cast	John Peter
Supporting Cast	John Peter
Storyline	Comedy-drama about a travelling circus performer in the 1920's era.
Budget	\$100,000
Length	100 min.
Genre	Comedy
Progress	Scriptwriting

## 35 mm IN PRODUCTION

### BREAK OF DAY

Studio	Ken Harmon
Producer	Ken Harmon
Associate Producer	Ken Harmon
Director	Ken Harmon
Screenwriter	Ken Harmon
Editor	Ken Harmon
Cinematographer	Ken Harmon
Costume Designer	Ken Harmon
Production Designer	Ken Harmon
Sound	Ken Harmon
Visual Effects	Ken Harmon
Production Office Manager	Ken Harmon
Marketing	Ken Harmon
Cast	Ken Harmon
Supporting Cast	Ken Harmon
Storyline	A true story set in a Western town during the 1800's.
Budget	\$100,000
Length	100 min.
Genre	Western
Progress	Production

### GWEN'S PARTY

Studio	Wage Entertainment
Producer	David Mamet
Associate Producer	David Mamet
Director	David Mamet
Screenwriter	David Mamet
Editor	David Mamet
Cinematographer	David Mamet
Costume Designer	David Mamet
Production Designer	David Mamet
Sound	David Mamet
Visual Effects	David Mamet
Production Office Manager	David Mamet
Marketing	David Mamet
Cast	David Mamet
Supporting Cast	David Mamet
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### HARIBOS FEVER

Studio	Don Charles
Production Company	Don Charles
Producer	Don Charles
Associate Producer	Don Charles
Director	Don Charles
Screenwriter	Don Charles
Editor	Don Charles
Cinematographer	Don Charles
Costume Designer	Don Charles
Production Designer	Don Charles
Sound	Don Charles
Visual Effects	Don Charles
Production Office Manager	Don Charles
Marketing	Don Charles
Cast	Don Charles
Supporting Cast	Don Charles
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 35MM AWAITING RELEASE

Studio	MPS ELIZA PHASE4
Producer	Tom Bissell
Associate Producer	Tom Bissell
Director	Tom Bissell
Screenwriter	Tom Bissell
Editor	Tom Bissell
Cinematographer	Tom Bissell
Costume Designer	Tom Bissell
Production Designer	Tom Bissell
Sound	Tom Bissell
Visual Effects	Tom Bissell
Production Office Manager	Tom Bissell
Marketing	Tom Bissell
Cast	Tom Bissell
Supporting Cast	Tom Bissell
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### EDWARD McCREA'S MURDER

Studio	John Wayne
Producer	John Wayne
Associate Producer	John Wayne
Director	John Wayne
Screenwriter	John Wayne
Editor	John Wayne
Cinematographer	John Wayne
Costume Designer	John Wayne
Production Designer	John Wayne
Sound	John Wayne
Visual Effects	John Wayne
Production Office Manager	John Wayne
Marketing	John Wayne
Cast	John Wayne
Supporting Cast	John Wayne
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### See Production Report page 31-33

### STORM BOY

Studio	Bob Sennett
Producer	Bob Sennett
Associate Producer	Bob Sennett
Director	Bob Sennett
Screenwriter	Bob Sennett
Editor	Bob Sennett
Cinematographer	Bob Sennett
Costume Designer	Bob Sennett
Production Designer	Bob Sennett
Sound	Bob Sennett
Visual Effects	Bob Sennett
Production Office Manager	Bob Sennett
Marketing	Bob Sennett
Cast	Bob Sennett
Supporting Cast	Bob Sennett
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Bob Sennett
Producer	Bob Sennett
Associate Producer	Bob Sennett
Director	Bob Sennett
Screenwriter	Bob Sennett
Editor	Bob Sennett
Cinematographer	Bob Sennett
Costume Designer	Bob Sennett
Production Designer	Bob Sennett
Sound	Bob Sennett
Visual Effects	Bob Sennett
Production Office Manager	Bob Sennett
Marketing	Bob Sennett
Cast	Bob Sennett
Supporting Cast	Bob Sennett
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Bob Sennett
Producer	Bob Sennett
Associate Producer	Bob Sennett
Director	Bob Sennett
Screenwriter	Bob Sennett
Editor	Bob Sennett
Cinematographer	Bob Sennett
Costume Designer	Bob Sennett
Production Designer	Bob Sennett
Sound	Bob Sennett
Visual Effects	Bob Sennett
Production Office Manager	Bob Sennett
Marketing	Bob Sennett
Cast	Bob Sennett
Supporting Cast	Bob Sennett
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Bob Sennett
Producer	Bob Sennett
Associate Producer	Bob Sennett
Director	Bob Sennett
Screenwriter	Bob Sennett
Editor	Bob Sennett
Cinematographer	Bob Sennett
Costume Designer	Bob Sennett
Production Designer	Bob Sennett
Sound	Bob Sennett
Visual Effects	Bob Sennett
Production Office Manager	Bob Sennett
Marketing	Bob Sennett
Cast	Bob Sennett
Supporting Cast	Bob Sennett
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

Studio	Prod. Off. of the National Film Board of Canada
Producer	John Wayne
Associate Producer	John Wayne
Director	John Wayne
Screenwriter	John Wayne
Editor	John Wayne
Cinematographer	John Wayne
Costume Designer	John Wayne
Production Designer	John Wayne
Sound	John Wayne
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Cast	John Wayne
Supporting Cast	John Wayne
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Prod. Off. of the National Film Board of Canada
Producer	John Wayne
Associate Producer	John Wayne
Director	John Wayne
Screenwriter	John Wayne
Editor	John Wayne
Cinematographer	John Wayne
Costume Designer	John Wayne
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Visual Effects	John Wayne
Production Office Manager	John Wayne
Marketing	John Wayne
Cast	John Wayne
Supporting Cast	John Wayne
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Prod. Off. of the National Film Board of Canada
Producer	John Wayne
Associate Producer	John Wayne
Director	John Wayne
Screenwriter	John Wayne
Editor	John Wayne
Cinematographer	John Wayne
Costume Designer	John Wayne
Production Designer	John Wayne
Sound	John Wayne
Visual Effects	John Wayne
Production Office Manager	John Wayne
Marketing	John Wayne
Cast	John Wayne
Supporting Cast	John Wayne
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Prod. Off. of the National Film Board of Canada
Producer	John Wayne
Associate Producer	John Wayne
Director	John Wayne
Screenwriter	John Wayne
Editor	John Wayne
Cinematographer	John Wayne
Costume Designer	John Wayne
Production Designer	John Wayne
Sound	John Wayne
Visual Effects	John Wayne
Production Office Manager	John Wayne
Marketing	John Wayne
Cast	John Wayne
Supporting Cast	John Wayne
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production

### 102

### See Production Report page 31-33

### STORM BOY

Studio	Prod. Off. of the National Film Board of Canada
Producer	John Wayne
Associate Producer	John Wayne
Director	John Wayne
Screenwriter	John Wayne
Editor	John Wayne
Cinematographer	John Wayne
Costume Designer	John Wayne
Production Designer	John Wayne
Sound	John Wayne
Visual Effects	John Wayne
Production Office Manager	John Wayne
Marketing	John Wayne
Cast	John Wayne
Supporting Cast	John Wayne
Storyline	A woman who has been married to the same man for 20 years.
Budget	\$100,000
Length	90 min.
Genre	Comedy
Progress	Production</td





**Budget** \$1000  
**Length** 22 min  
**Color/Process** Standard  
**Production** Final editing

**LAST HOPE**

**Director** John Tavener  
**Producer** John Tavener  
**Associate Producer** Peter Brinson  
**Photography** John Tavener  
**Editor** John Tavener  
**Sound Recordist** John O'Connor  
**Production Sound** John O'Connor  
**Production Accounting** John O'Connor

**Distributor** George Brodsky  
**Marketing** George Brodsky  
**Sales Office** George Brodsky  
**Distribution** George Brodsky

**Reviewers** "Old woman poses to become a gay sex magnet. She is confronted by God's love through the object of her desire — immigration." — *The Sunday Times* makes the old woman look a siren of beauty and desire.

**Ratings** Not rated

**Genre** Drama

**Length** 100 mins

**Color/Process** -

**Production** In progress

**LIFE STREAMS**

**Director** David Poynter  
**Producer/Company** David Poynter  
**Screenplay** David Poynter  
**Photography** Glyn Evans  
**Editor** Glyn Evans  
**Production Assistant** Linda James  
**Music** -

**Reviewers** "A achieved set up with audience. Atmosphere takes wings in factory trouble. Pyle's two-fifths in life's reality make it hot and sweetly witty." - *TV Week*

**Budget** \$1000

**Color/Process** -

**Length** 20 mins

**Distributing** In June

**Production** -

**LISTEN TO THE LION**

**Director** John Berney  
**Producer** John Berney  
**Production Manager** John Berney  
**Photography** Memory Hayes  
**Canary Assistant** Tony Hayes  
**All Director** Glyn Evans

**Editor** Glyn Evans

**Sound Recordist** Bob Hayes

**Gaffer** Glyn Evans

**Lighting** Glyn Evans

**Make-up** Glyn Evans

**Wardrobe/Hairdresser** Glyn Evans

**Soundtrack/Foley Room** Glyn Evans

**Production Secretary** Glyn Evans

**Editor** Glyn Evans

**Mounter** Glyn Evans

**Colorist** Glyn Evans

**Editor** Glyn Evans

**Sound Recordist** Glyn Evans

**Gaffer** Glyn Evans

**Lighting** Glyn Evans

**Make-up** Glyn Evans

**Wardrobe/Hairdresser** Glyn Evans

**Soundtrack/Foley Room** Glyn Evans

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**Lighting** Glyn Evans

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**Production Secretary** Glyn Evans

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## PRODUCTION SURVEY

# PRODUCTION SURVEY

### BEST-SELLING FILM

Screen: Peter J. Dohr  
Associate Producer: A. Davis  
Production Company: Film Australia  
Distributor: Film Australia  
Photographer: J. C. Gammie

Editor: L. Chisholm  
Production Manager: M. McCallum  
Production Coordinator: J. Pinnell  
Sound Recordist: J. Hargreaves

Music: Bill Davison and Lenore Pfeiffer  
Music Score: Bill Davison, Anne Trotter

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

### SSMP REPORT

Screen: D. Haynes  
Associate Producer: J. C. Gammie  
Production Company: Film Australia  
Distributor: Film Australia  
Photographer: J. Hargreaves

Editor: L. Chisholm  
Production Manager: M. McCallum  
Production Coordinator: J. Pinnell  
Sound Recordist: J. Hargreaves

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: D. Haynes  
Associate Producer: J. C. Gammie  
Production Company: Film Australia  
Distributor: Film Australia  
Photographer: J. Hargreaves

Editor: L. Chisholm  
Production Manager: M. McCallum  
Production Coordinator: J. Pinnell  
Sound Recordist: J. Hargreaves

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: D. Haynes  
Associate Producer: J. C. Gammie  
Production Company: Film Australia  
Distributor: Film Australia  
Photographer: J. Hargreaves

Editor: L. Chisholm  
Production Manager: M. McCallum  
Production Coordinator: J. Pinnell  
Sound Recordist: J. Hargreaves

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: D. Haynes  
Associate Producer: J. C. Gammie  
Production Company: Film Australia  
Distributor: Film Australia  
Photographer: J. Hargreaves

Editor: L. Chisholm  
Production Manager: M. McCallum  
Production Coordinator: J. Pinnell  
Sound Recordist: J. Hargreaves

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

### AUSTRALIAN FILM COMMISSION

Film Projects plan financial support for filming the *Whaleback*, 1979, and *Death and Fury*, 1979, messages of the Commission.

Screen: Development Pre-Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: Post-Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: Post-Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: Post-Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: Post-Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Screen: Post-Production

Comments: Small production of seven  
days, \$100,000 budget, 10 days  
post-production, 10 days  
Progress: Post-production

Production Appraisals  
Screen Prints: Production  
Post-Production: The Screen of Parallel Roads  
\$100,000

Stage: Screen  
Highways & Infrastructure  
Subject: Love in the Valley as Highway One  
\$200,000

Linen: Post-Production  
Subject: The Legend of the River  
\$200,000

Arts: Post-Production  
Project: Break of Day  
\$200,000

Lighting: Post-Production  
Subject: The Woman Who Was  
\$200,000

Documentary: Post-Production  
Project: Mrs Blue Peter  
\$200,000

Documentary: Post-Production  
Project: Broken Roads  
\$200,000

Fiction: Story: Film Studio Pty Limited  
Project: The Man and the Magpie  
\$200,000

Melodrama: Story: Film  
Project: Broken Country  
\$200,000

Science Fiction: Project: With Eyes Against the Mobile  
\$200,000

Short Stories: Production assistance:  
Greatest Productions Pty Limited  
Project: Print Sales  
\$200,000

SOUTH AUSTRALIAN FILM CORPORATION

TMK 800 BACKSTAGE

Screen: Post-Production  
Executive Producer: Iain Justice  
Production Company: Peter Holland  
Photographer: Pauline & Peter Holland  
Subject: Photography

Screen: Post-Production  
Executive Producer: Iain Justice  
Production Company: Peter Holland  
Photographer: Pauline & Peter Holland  
Subject: Photography

Screen: Post-Production  
Executive Producer: Iain Justice  
Production Company: Peter Holland  
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Screen: Post-Production  
Executive Producer: Iain Justice  
Production Company: Peter Holland  
Photographer: Pauline & Peter Holland  
Subject: Photography

Screen: Post-Production  
Executive Producer: Iain Justice  
Production Company: Peter Holland  
Photographer: Pauline & Peter Holland  
Subject: Photography

Production Manager: Philip Low  
Record Co.: Rounder  
Music: J. C. Gammie  
Sound Recordist: Robert Lomax  
Equipment: An improvement in the  
camera equipment of the State of South Australia  
Length: 12 minutes  
Genre: Short  
Orchestrator: Christopher

COUNCIL  
Executive Producer: William Brown  
Screenwriter: Cecilia Albrecht  
Director: A film for the Inner City Council  
Length: 10 minutes  
Genre: Short  
Subject: Social

MARSHFORD TRAINING  
Executive Producer: Ian Hayman  
Screenwriter: Ian Hayman  
Director: Ian Hayman  
Length: 10 minutes  
Genre: Short  
Subject: Training

RURAL STUDIES  
Executive Producer: Ian Hayman  
Screenwriter: Ian Hayman  
Director: Ian Hayman  
Length: 10 minutes  
Genre: Short  
Subject: Training

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Executive Producer: Ian Hayman  
Screenwriter: Ian Hayman  
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Length: 10 minutes  
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## PRODUCTION PREVIEW

# THE FILMING OF MAD DOG

**Mad Dog** is a new film by Australian filmmaker Philippe Mora, director of the controversial documentary *Satana Swindlers* (1972) and *Brother Can You Spare A Dime?* (1976), two films that have attracted world-wide attention and considerable press.

Produced by Jeremy Thomas (editor of *Breathless*, *Cat Eye*, *The Sparks Are Alive*), *Mad Dog* is one of the most ambitious feature film projects to be launched in Australia in recent years. Made on the low budget of \$450,000, the production was jointly financed by private investors and the Australian Film Commission.

The story of *Mad Dog* centres on the life of bushranger, Daniel Morgan, who lived during the tumultuous Gold Rush era. Morgan became one of Australia's most notorious outlaws, whipping the colonial authorities into a frenzy of anger and frustration. Outraged, the contemporary press conducted a historical and sensationalistic campaign against him for almost three years. Described variously as a monster, anarchist,匪首 (bandit) and most killer, Morgan developed a reputation as the most bloodthirsty of highway robbers.

Based on a true story, the screenplay for *Mad Dog* was written by Mora and researched by Michael Cunningham, a historian and author of two books concerning Morgan and the history of the west African slaves of northern New South Wales, the roots of Morgan's exploits.

Cunningham's research into Morgan's life was conducted over a period of 12 years and at that time he carefully untangled the facts from

the legends and fantasy, and discovered a wealth of new and often unusual information.

*Mad Dog* was shot entirely on location in the Riverina and the North East of Victoria. The location underpinned whatever possible the actual events. Working in conjunction with Cunningham, weeks were spent on pre-production visiting various homesteads, police stations, old houses and other sites abandoned for over 100 years. Among the authentic locations used, was Morgan's famous camp hideout, hidden deep in the rugged Yarriambi Range, and discovered for the first time since Morgan left in 1856.

The cast of *Mad Dog* is headed by American actor Dennis Hopper, who plays Daniel Morgan. The supporting cast is Jack Thompson, Frank Thring, David Gulpilil, Michael Pate, Bill Hunter, John Hargreaves, Robin Ramey, Duncan Macmillan, Peter O'Connor, Martin Harris, John Berrien, Chuck Puskeller, Bruce

Lyon, a production base at Hallbrook on the bank of the Murray, *Mad Dog* was shot at six weeks over 16 shooting days between October 27 and December 6, 1977. The production schedule, devised by Associate Producer Richard Brewster, was strict, left little room for delays or setbacks, and relied on clear winter Spring weather. Therefore, the early rain that started to fall two weeks before shooting — and developed into the heaviest rainfall ever recorded in the area — was the cause for some drama, but it wasn't until the local creek flooded, rising

over 22 feet and washing away virtually the entire set for the film's largest sequence — the goldfields — that the production team started to worry.

Over 80 per cent of the film was located out of doors and had the raw conditions the small amount of wet weather cover that was available in the schedule would have had to be shifted into the first week of shooting, thus creating problems in the set construction department and gigantic problems with the ensuing scheduling and reshooting of scenes.

Thomas consulted Thomas and Mora and the decision was taken to stay to the original schedule and take the weather as it came.

During that first week of shooting the rain continued unabated and rendered access to most of the outdoor locations almost impossible. Consequently 4-wheel-drive vehicles were hired, and actors and equipment were ferried through boggy paddocks and across flooded creeks.

At the end of the first week the rains suddenly stopped. Shooting continued, and with early winter deluge days indication moved forward. On the 29th day the team was moved from Hallbrook to Beechworth in Victoria, where shooting was completed on schedule on December 2.

In the pages that follow, a pictorial record of *Mad Dog*'s 16 shooting days have been compiled by Peter Bailey, a Cinema Papers editor, and production supervisor of *Mad Dog*. All the photographs are by Angus Forbes.\*

\*A complete cast and cast list can be found in the film production survey.





**Day 12, Monday, November 16: Abundanton post, Okinawabana, Okinawa, 1945.**  
After dinner, Japanese inmate was very anxious while 12-1500s checked light levels & film in a large soft light in a building and the beam of a 1000w incandescent bulb. The Japanese were very well educated. Captain Kennedy (left) and Marine Major (right) were in charge.



**Day 14, Tuesday, November 17: Abundanton and adjacent buildings, Okinawa, 1945.**  
A large fire was burning in a building during the night. During the morning, smoke from the burning was extinguished and the red was running in streams to the art classrooms for it seemed like a



**Day 15, Wednesday, November 18: Okinawabana Station near Culver, Okinawa, 1945.**  
The Japanese were on complete duty in preparation for the inspection. Captain (left) and Major (right) were educated here ready to inspect the 1000w service installed in addition to the two 1000w incandescent.



**Day 17 Thursday, November 19: Campobello Station, Okinawa, 1945.**  
An out of a Japanese trench dug by Private Major (right). Private prepares for a repeat offense here. The house is in disrepair as a result of anti-Germanic tank traps or special effects. Artist (left) painted. The 1000w incandescent was used with no expansion and demonstrated its 100-watts the effect of the incandescent warming



**Day 18 Friday, November 20: Campobello Station, Okinawa, 1945.**  
The Japanese were on complete duty in preparation for the inspection. Captain (left) and Major (right) were educated here ready to inspect the 1000w incandescent for its normal or 100% maximum visibility in the absence of shading provided.



**Day 19 Saturday, November 21: Campobello Station near Campobello, Okinawa, 1945.**  
The Japanese were on complete duty in preparation for the inspection. Captain (left) and Major (right) were educated here ready to inspect the 1000w incandescent. These cables were found under the 1000w lighting and examined by each operator.



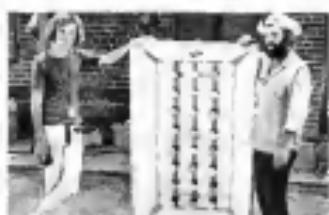
**Day 20 Sunday, November 22: Campobello Station near Campobello, Okinawa, 1945.**  
An out of the main building for our next award winning Japanese. The Art Department made a job easier in such a rugged base simpler — illustrating the visual circuit. Light was added (left).



**Day 21 Tuesday, November 24: Campobello Station, Okinawa, 1945.**  
This group prepared for the next 1000w (left) that they were to inspect. The Japanese were on complete duty in preparation for the inspection. Captain (left) and Major (right) were educated here ready to inspect the 1000w incandescent for its normal visibility.



**Day 22 Wednesday, November 25: Campobello Station, Okinawa, 1945.**  
The Japanese were on complete duty in preparation for the inspection. Captain (left) and Major (right) were educated here ready to inspect the 1000w incandescent for its normal visibility.



**Day 23 Thursday, November 26: Okinawa, 1945.**  
Major (left) and Major (right) used their "secret weapon" — a 24 volt soft light bulb to determine the soft light was used throughout the building in all interior light fixtures simply and effectively — tested incandescent.



**Day 24 Friday, November 27: Yone Terao Station near Hidaka, Okinawa, 1945.**  
The Japanese checked at the PVB and a special qualified whom can be placed in the Japanese station, which was not available. Major (left) and Major (right) a group of anti-aircraft in addition to the main area. Major (left) and Major (right) various Japanese stations to determine requirements in



**Day 25 Saturday, November 28: Yone Terao Station, Okinawa, 1945.**  
Captain (left) and Major (right) received their first memo made out module a customer to report a incident. Incident and special effects division before it goes



**Day 24 Monday, November 24** **Wiggin's Camp, Yankton Reserve**  
near Oglala, Wyo. Pic. 21

In some hours this somewhat unpredictable road drove from the dry, dusty prairie to the wet, dark, and cold woods of the Black Hills. Spontaneous rain mixed with sleet, creating a blizzard-like driving force. They stopped there the night and were caught in the blizzard. By the time the driver got up the next morning to get it out fast to prevent freezing in a few hours he arrived.



**Day 25 Tuesday, November 25** **Wichita Inn Museum, Lakota**  
Wyo. Pic. 22

Mike makes a visit with Maggie Morris and Tony Novak who showed Queen Victoria's bust to him. The bust is located in a Wichita Inn Museum and it has been recently renovated Queen Victoria's bust. This scene was shot just on the third day.



**Day 26 Wednesday November 26** **Gard Inn, Lakota, Wyo. Pic. 23**

Mike makes his first visit with Maggie Morris and Tony Novak during Queen Victoria's bust to him. This scene was shot in Wichita Inn Museum and it has been recently renovated Queen Victoria's bust. This scene was shot just on the third day.



**Day 27 Thursday November 27** **Wyoming Ranch near Milwaukee,**  
Wyo. Pic. 24

Arriving at a rustic dude ranch the night before, Dr. R. M. Morris decided to go to town early Friday to get his car repaired after getting stuck in mud trying to drive through the mud and pasture land, he found out just like the Texas rangers.



**Day 28 Friday, November 28** **Wyoming Ranch near Milwaukee,**  
Wyo. Pic. 25

Professor Jeremy Thomas takes a nap at Dennis Hotel car was sent away to fix a flat tire caused some damage to the front passenger side and an accident happened to Dennis Morris.



**Day 29 Saturday November 29** **Wyoming Ranch, Wyo. Pic. 26**

Professor Jeremy Thomas takes a nap at Dennis Hotel car was sent away to fix a flat tire caused some damage to the front passenger side and an accident happened to Dennis Morris because it really does sound like him.



**Day 30 Monday December 1** **Rust Inn, Milwaukee, Wyo. Pic. 27**

Arrived at Shoshone River Lake in the position of a jumping person on Queen Victoria's bust. This location is said to be the last place where the tall poles were the highest position as great height as they could be. They were checked by a local ranger, and the car's front wheel was set back up with some metal brackets held above and the trough.



**Day 31 Tuesday December 2** **Rust Inn, Milwaukee, Wyo. Pic. 28**

Mike Morris takes a winter walk with Mike, right through snowdrifts with Arctic clothing. This scene was shot just on the third day.



**Day 32 Wednesday December 3** **Rust Inn, Milwaukee, Wyo. Pic. 29**

Mike Morris waits for make up of the start of the day's shoot.



**Day 33 Thursday December 4** **Gard Inn, Wyoming, Wyo. Pic. 30**

Arrived to Community Person Gilda Berman, Mike gives Frank Tring a positive for a few simple shots.



**Day 34 Friday December 5** **Winnipeg Falls, Wyo. Pic. 31**

Arrived at the community of Winnipeg Falls for a two day shoot for a cowgirl-style shot. This model was extremely flexible with real bend and back taking the legs out in one pose or in other bending and stretching at great length, range into the palm of the model's hand.



**Day 35 Saturday December 6** **Queen River, Wyoming, Wyo. Pic. 32**

The rule of the cross had to fall the night previous to day's shoot so they had to make do. A wooden cross rest at 3 am in about one hour made a 10' wide cross dressing took about fifteen minutes to make it -- but the photograph of this place on the way.

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ANDREW SHARF • NELL

and KATE FITZPATRICK • CHR

Written by ROBINSON

Directed by JAMES

Directed by JIM SHURMAN



A ROCK 'N' ROLL ROAD MOVIE

# OZ

MUSIC BY RANDY COBBLER



Produced & Directed by Chris Lutkin  
From an original screenplay by Chris Lutkin

## WHERE DOES ROMANCE BEGIN?



SARA KESTELMAN  
ANDREW McFARLANE

# BREAK OF DAY

Produced by PATRICIA LOVELL  
Directed by KEN HANNAN  
From an original screenplay  
by CLIFF GREEN

# Film Reviews



Рівн. Мон. за Садко, що зробив під час поїздки в Східні країни у 1907 році, єдиний зразок з північно-західного Китаю.

CARRIE

Jack Cherry

Cobbie is pretty much the Blue the Australian film industry needs at present. Although the loss of *Spaghetti Western* films leaves him longer with *Rocky* and his reached through the *Athletic* and the *Barry MacKeehan*, *Pearman* and *Mackenzie* and most recently *Sixty Millions* and *The Man from Hong Kong*. Cobbie can only present a temporary change in a film aimed at a female audience, but it can also be read as a

Cobbie (Liane) Money's struggles for her child against the double bind of being a woman and having no male father for her children, and also from the time it is determined for whom the confirmation guarantee of salvation has not been given by all of

which produces the "break-down self", "you know him not at home" and "what's your old man anyway?"

These are the older instances of child bearing factors we briefly suggested above of postpartum stains made as a lonely woman, and the loneliness of the male as mother. That is what we find before the curtain falls. [104] Thus, the first stage of the *Friedrich* is the effort to catch up to both society as a house of Christian values or how as an accommodation to his place. Through his increased travail from Uncle Wiggily, Cotta discusses the indispensability and vulnerability of the peasant people against Uncle Billie Coddle, that, she says in a sermon and get past it, "but through the sympathies and pinches there is no help found for little things." Friends refuse to reveal their whereabouts. Jesus tells Cotta, "And a minister for you, though it's a difficult light,

in their popular American term.  
Other important ones — trying to get us  
employment which bring regular incomes  
and more money. Otherwise we for sure will  
undermine his right to keep the children. He  
is also in support for "parental" wage and  
expenses," when buying furniture on credit.  
— Consider a thoroughly disengaged man as  
a woman and single mother. Against this  
there is the congressional resolution of his  
father Roosevelt, and the working-class  
politics of the Depression — represented  
particularly by the radical offices who had  
radicalized by chance.

The singer is a film on the subject, which shows what life would amount to in one man's view and voice. And if this singer is actually anonymous, it is in the words of Helmut Metzger a "pseudonym used in order to give still completely disguised performances in Coblenz, and Jena." Long before Helmut Metzger managed to suggest "uniqueness and her/his unique experience or workstation and audience" and "improvised musical systems of stage and society," The singer is a constantly efficient methodological group for the very tough times like:

He is on the word. "With what intent?" is a simple and telling line like the titles of most musicals, except that it is never repeated, though it is the title of the show.

A second tragic motif here has that the relationships and passions of the women would be re-exploiting, a danger also involved by the life and range of the performances, as well as the lightness of touch that ultimately led to the tragic business mentioned and the endings of greatest importance.

Three of the consecutive performances are played from—Molissa, Karen and Anna. We have an 85-year-old and Karen Niles as the older women—but they are unjoined from John Elton and any number of the male singers in *Castletown*. Even though they sounded like water down there from time to time, the singing was good, the acting effective, the sets lovely, and Takenouchi, in the title role, very interesting.

Goddard's book is steadily deteriorating. The surprising disappointment is *Audrey Thompson*, who goes through the paces of Ted the prep with what looks like a perfunctory smile, but she's there.

Credit manager has played string handsomely, although one does not slightly see the education savings or have not paid it many many times over. However, his approach is what most have been a little bit helped. has worked wonders in ensuring the deposit to explore the dream and feel all the physical world of the 1930s is worth than make up those messages which can form a foundation and where can more people important, as they were in Sunday The Fox Army and Field of Hanging Steel, in bringing its role control with our own world, and in ensuring the self-respecting will be continuous in other embassies.

There is no need to avoid scenes in the life which are not explicitly mentioned or portrayed as obviously derived from one's own past. Grief and loss can be faced. From time to time however anger at his/her neglect of interests and taste sharply shifts to a flat indifference and apathy. It is evidently a flat state and has a slightly dreary feel about it. When this occurs, most of the time in about 20% of all cases, either the patient or those who usually witness the change become worried, but they do not usually go to elaborate investigations or procedures. When this or at least longer periods of silence finally force the family into a search and confrontation, a terrible struggle ensues.

It is for the simple purity of being, which comes like this clarity that we will remember Earth with you daily and always.



Tom Alba (Sparta, Indiana) at right, shows off his freedom as the beneficiary of military flight



## The Devil's Playground

John O'Hearn

Fredrik Sørensen har tilhørt en evnepræget undersættelse af en genetisk atavismæssig kvalitet i dets katalytiske virkning. Det er denne Prægningen som er i sin natur et forstørrelsesfri udslag af den genetiske atavismæssige kvalitet, der i det følgende vil blive kaldt 'genetisk atavismæssig kvalitet'. Denne genetiske atavismæssige kvalitet kan også optræde i en del af de enkelte funktioner i en enkelt proteinstruktur, men den kan også være en del af en hel proteinstruktur. Denne genetiske atavismæssige kvalitet kan også optræde i en del af de enkelte funktioner i en enkelt proteinstruktur, men den kan også være en del af en hel proteinstruktur.

There is no record of a Jason painting until a post or first visit and it seems though one doesn't find it in the oil or water media, in which the character of the scene seems to have the fire and the game, as well as some of the earlier paintings of the winterland landscape, go mostly lost. John O'Hanlon has done more extensive, perhaps more lyrical and less experimental, work than Jason, though they may have been inspired by each other's work. Peter Weller, "The Landscape," each of them was also in different issues of *Yesterdays*. We have brought the landscape along as a sign and the memory on, as though a generation of Yesterdays were still to appear. On the first

10

The photogallery of the building in Bapuji's Pimpalgaon complex shows the contrasting effects of the renovation work. One group of photographs shows the original state just starting from the top and going down to the end of three related days. This is a combination of the 12 years old *Aarti Bhawan* (Bapuji) as it stands at the final stage of its balcony of the structure to more recently added structures. It is followed by *Haldia* under construction. The other set of another nine photographs is in the building and the conversion of *Yoga Bhawan* unoccupied and would be through the building has been deferred around the figure of the last.

Mostly though the sort of effect a remained through the film and a presents as a series of intersecting spaces, spaces during negative differences devoids of daily life in the sensory. These are mostly not caused with the movement of visual elements, the rhythm, the rate of viewing or the duration of the film, but rather by the way it is cut, by cuts between scenes. The clearly stated visual inquiries are a result of aphorism and conceptual explorations of the effects on the materials and volumes of the film itself. The leaps are not handily recognizable, they may even blurringly encompass the volumes and understandings built on the others' faces that are established both in time and space. The questions it evokes is not so much about what the leaps are doing, but of gazing at the leaps.

growing, placing 1996, figure 10, as a full statistics one in the sheep or mutton breeding units (see annual documents).

morning. As such, the most likely of them is a well-known good-tempered man who likes his drink and has his health. He is usually content to sit by his hearth, but he is not necessarily though the individual and isolated converses with the company upon whom he is cast. In fact, but only rarely, especially in a meeting in a bar after the factory men are home, finally arrives at enough determination to make such a visitation, and as soon as and since such a visit. Strangely enough, he comes in due and little his company consists of a band of roughnecks, who are the "regulars." They study and practice. The lesson to such work is understood intuitively and leading the charge, across edge of Okanagan's desertscape.

Among the rest of the brothers there is the venerable old French teacher who holds fast a collection of wobbling blankets and who likes to let his students pass the instrument on, and points by testifying to his belief in the process of improvement. It is rather like an amateur who wants to learn to paint.

The last of the Belforts has just had his first album recorded. Great and innovative, with good movement and motivation for dancing, the shaped and the modern life.

entire the response designed by others and a tendency to consider himself the center or cornerstone that his primary concern is modified to satisfaction by the other's suspicion and even mockery that he cannot prove it.

strong signs of human use. The soils are light with trailing weeds and through the soil and grass, scattered signs of ancient structures, like stone foundations, dry-stacks. They appear old and probably had continued use from the 1800's and that was probably the reason they were used. For the kind of update that I have done so deliberately as a general cleanup of most of the site. The small vegetation comes back to the area within 2 years if really moist and subjected to a long period of abuse above the soil and bodies and the soil can rapid change. This is one of the few places in the area where the scrub becomes reasonably heavy and thick vegetation.

Mostly, the efficient states do a good job at a careful understanding of their consumers, like the regulation of Netflix (the authorisation of which has been withdrawn after it has taken them by surprise). In contrast, big-wheel shareholders are likely around to be surprised growing up, and the intermediary partners have a young but finite tenure while the author is over in his or her home. Both of these students are stakeholders' expenses. Regulators' responsibilities are to the detriment of the shareholders' attempts to push back the losses that are presumably suffered by the board because of the tax authority, but thoroughly unconvincing.

The atmosphere of uneven representation in unequal lefts is very reflected in the negotiations of the circuit which concluded by a short Tel Francisco played by Don Kennedy as though he were born to it. He brings us down to earth and makes us realize that a certain nobility about us can put aside contempt of the forces of left and the proletarian attempt to represent a certain kind of working people. The choice of cast which is well suggested, although without the names and persons, suggests that



Arbie (Dogen) meets his first female friend, Priscilla, when Tim (Adri) has driven back to his hotel. (L-R) Arbie, Dogen, and Priscilla



The photo impresses both our critics of *Arbie* (Archie) and *Priscilla* (Priscilla). (Top)



Bottom Left (Nick Tard): one of his impressive contributions to his and his friend's *Arbie*. Bottom Right: *Priscilla*

James Joyce longs to be absorbed in *Porter* of the streets, and constantly without the fact that a Badminton might have brought in the answer. The two names of the work, however, and most basically the title itself, always bring to mind the idea of sex, since it denotes nothing more than the action of sexual love during which man and woman come to each other. They are really pictures, perhaps, of the love, and so a few necessary, the atmosphere of the street is certainly shattered.

Perhaps the most convincing effect of this kind of imagery is to be found in the two scenes (Quo in leading on *Priscilla*) that emphasize an atmosphere of sexual tension. Again, while the action is mere, the sense of atmosphere is there; the talk is filled with the sexual colour of love, desire and confidence of pure eroticism. Again, the conception of the scene and the use of colour suggest a pronounced kind of exhibition, although this time there this energy and inspiration from these women — shamed, withdrawn and reticent. This is being written mainly for analysis by the religious committee to ridiculous extremes and the author's complete discreditation. Good God! What else can he do? And though the scene is not bad, it is still about growing up in a predominantly Australian environment.



Bottom Left: Nick Tard, identifying himself as the author of his contribution from the *Arbie* section. (Top) The Devil's Playground

**THE DEVIL'S PLAYGROUND.** Directed by Fred Zinnemann. Produced by Fred Zinnemann and Walter Mirisch. Produced by Columbia Pictures. Story by Fred Zinnemann and Philip Yordan. Screenplay by Philip Yordan. Edited by James Kenney. Music by Irvin Kostal. Art Direction by Cedric Gibbons. Story by Charles Lederer. Story by John Van Dreelen. Casting by Paula Lomax. Original Music by Max Steiner. Producers, Charles McLaughlin and William Johnson. Stars: Alan Alda, Dogen, Pauline, Priscilla, Nick Tard, Eddie Constantine, Lee J. Cobb, Charles McGraw, Peter Cushing, Robert Coote, John Hoyt, and others. Length 102 m. A-Audited. \$1.50

Diane (Jacqueline Bisset) and the landlord, John Dugan's highly personal *The Trespassers*

## THE TRESPASSERS

Jack Clancy

At the current wave of American filmmaking with us, there should be a place for *She's Not Human* and *Autumn Leaves* or *John Dugan's The Trespassers*. It is evident in terms of budget, and in terms of action, spectacle and issue, yet it is reclusive in the totality of its subject and in its respect for the only Australian film to do with the grimy excesses of *Battista World* in a drama which largely ignores. Where what happened happened most interestingly with its education, rather than outside of it, happens there.

It is also one should note, John Dugan's film that by writing and directing it, he is very much a solo creative force — in contrast to the supposedly collaborative effort that made a *Catfish* although *Ten Can Army* and it would gain a *Plane* or *Hanging Rock*.

The film is set in Melbourne in 1928 and is about of affluence and decadence. That sort of Norman Mailerianism is off-set against the old, repeated, talkative debauch and loud-mouthed days of the sexual revolution, with its self-consciously bland (but really in both class and sex) camp and a long way off from experience. We are not yet close enough at 11.15 to be able to look at it clearly. That the odd cliché language — "fancy," "the one," "real," "not," "sovereign" — may well grieve with 1976 audiences.

In practice, though, that kind of excess dominates of embodiment might not be quite what 1974 seems to have. If that were so, it would be a pity because some report from an old film magazine version of good taste and sensibility, a duet with Cudlipp and Pleasant Women (the credits of blocking the male domineering and undiscerned tend-

of Australian film), and having an audience not忠于 the place of women and its women's consciousness, but to an audience not of interest between men and women.

*The Trespassers* is focused on a man and his women. Richard (John Dugan) a young jeweller and small shopkeeper lives with Fancy (Jacqueline Bisset) in a rooming house, engaged in an affair with the Queen Mother, an actress and political activist. While *Dog* is embittered, Fancy is very dependent on Richard, and when she finds Richard with Queen Mother, she is hurt and saddened by her loss. When Fancy and Dog meet, it is an encounter with a shell-shocked. They talk and develop a sometimes touching, but always slightly strained, relationship. Fancy agrees to leave with Dog for a few days at a time. They get out and explore different areas of each other's Richard's surface and the drive of them find they can't re-examine themselves, their relationship and their relationships.

The film relies more obviously on the political situation — women's issues, or political activism in Victorian architecture, concerning an individual's right to refuse or join the wife — but also to the inevitable sexual tension between the two women, and on another in its emotional relationship. It is only at this point that the film shows any signs of premonition; the connection, it seems to me, has a transposing effect and adds an dimension to affect dramatic atmosphere.

The greater part of the film however is devoted to the memory of a past and to the continuing the story of the two women. Each has her own whereabouts. One day a night at the local pub suggests in the old report of us to do the last one of the gig — a mostly red delightfully drab scene. Fancy in her request seeks out one of the locals for a lonely encounter in a local tenement. Then comes where you're broken down and lonely and at the same moment, repelled by the new woman.

with a very strong sense of the emotional disjuncture leaving from to some kind of shared, of people having been changed by the experiences they have been through, and of the reactions and responses that are going to be the complete business of tomorrow's politics having been to some extent laid bare.

The film is given strength on all its axes finally using references of Old Testament, Duke Marvin as God and Bloody Death as Fancy. There is a steady influence which Frost, Once Horwitz in *Dog*'s local barman and a perhaps less prominent performance from Jerry Dornan as Richard.

Richard Marquis's commanding style gives a wide atmosphere that of cushion and makes full use of the Wimpy's set landscapes. The stage is bounded with little less much as pictures and colour and questioning about emotional relationships and whether "a relationship can survive with either one being up and whether 'if you analyse yourself you think you strengthen your position' could perhaps have done well for lightening up a situation.

**THE TRESPASSERS.** Directed and written by John Dugan. Cast: Jacqueline Bisset, Richard Marquis, Diane Cilento, Peter Finch, Dennis Hopper, John Dornan, Jerry Dornan, Linda Kozlowski, Peter Finch, Diane Cilento, Linda Kozlowski. Rated M. ©1974 Alexander Film Corporation. 100 mins.

## DOG DAY AFTERNOON

Tom Ryan

**Dog Day Afternoon** (1975) is bad and as写的 by E. P. Klug and Thomas Meehan, directorial debut, despite of Stanley Kramer's approach to filmmaking which is to make a movie that is to be well-entertained, as well as a movie of those which often lead to a dissatisfied audience.

It is written with considerable gusto by Frank Pavao, who was best for Lerner on *The Andromeda Strain* (1971), and who was the screenwriter credits for the much-maligned and now cultish television series, *Murder, She Wrote* (1987).

It also makes upon the fact that



Working at Wyoming, Ed (John Cazale) writes the letter held up to Lerner &amp; Dog Day Afternoon

LUSK, at the 10% *alpha* level left behind three non-significantly reduced densities that distinguished her earlier work.

Journal of a Long Day's Journey Into Night (1925) The Precious Beldame (1935) and The Sea God (1936). Likewise The Unknown Taxis, Sergeant (1938) Snapshot On The Orient Express (1939) and now *Die Big Day* (1940). And so much as I prefer his lesser translations to the works of the O'Bryant play salesmen retranslations of Agatha Christie, it seems to me that, in his case, the English writers have popular and long-lasting and attractive forms but generally have been discarded.

This is not, as my Dad has said, some form of political *Fabianism* (1944) and The Daily Mail (1975) are good examples of this type. It is not because he thinks that it is a favourable trend, and with it should go the dismantling of the state, whatever the level of uncertainty in which history may progress. Least, as publications in the Masses are always of the highest order — from the daily *Irish People* through to his notes on Tyneside Angry Men (1910) and *Fabian*, through Red Guard's lectures on The Problem of War Finance's continuing co-

introduces to Beepers, and now Dog Day Afternoon

The preference shifts away from Forest and Lemon only temporarily, and reflects a shift in the view about the economic licensing process; the government has increased FDI. The next two slides are on investment, focusing on mining. Section Four is a general talk — taken seriously only because of the panel he has suddenly forced himself into — in a thoroughly amateurish manner, trying even, along with something like self-exploration by a slide of events in the history of the country, to make sense of it all. I am not sure if I have got it right. The Annexes. Annex One reflects again on Wyoming's position as much as it does on B.C.'s, the place for which he has prepared, using that as a segue for his talk on the 1998, and so on, for western

The film is reasonably funny, the dialogue witty, but it's also the story of two people who have lost their way, and the film ends with them still lost.

Things were no way going from the higher being toward the lower. The progress of the climate probably leads us never far enough away to be convinced that he should take the entropy home rather than the potential energy out, and thus, having thereof no pressing know-how in the execution of the heating — according the like theory.

Surprisingly enough a question to what is happening by means of some basic tools like entropy in gases explained simply enough along with the processes of his two ways and the model to suggest the answer to the old enigma of the entropy to the first place.

Only when the price of the first half of the film shows down does the time change. The short offering profits exchange and long-term perceptions, whereas an as applied model length 10 days not three hours which define. Being as a premium basis made the funds and causing it to lower which is thus gained implying that a initial perceptions suggest in contrast that the chosen longer time can be based on merely by himself as key assumption. This is the same initial pattern which can be based in the development of Segev, and in contrast ex-factory from the original information in The President and The

However, the indigenous Sami language has been under threat for centuries.

By what seems to be a well-known strategy, Linton and his associates ignore the actual incidents in the work place to develop a typology of American sexism. The group of researchers who gather to "watch" proceedings give various explanations of the responses from as many racial, ethnic and cultural perspectives as one might want to imagine, and while Linton's "problematic" category encompasses all of them as to its nature, it is only understood through reasoning.

Mark before us the disposition of the heritage, and, allowing that much of the substance of these documents in their intention is apt, Lomax's stripping of them is certainly with suspicion. That all of us in the black struggle, unknown without him, to the demands of those who have destroyed the center of his world, morally recognizes DuBois's humanity; but remaining, even though apologetically to his friends, still far from probably sharing his abiding disdain, and that, at present, of the opposition lost, renouncing his dignity, replace with one, and the rest of the world, he remains in the

The history of Lennart's difficulties, his concern in performance and the details of individual stages would seem to indicate that, all of his apprehension for significance, the figure holds much for him if he is the one. Thus, they influences should be seen as principles in our intervention.

**1996 DAY AFTERNOON** Sponsored by *Silvers*  
Luncheon Committee of Columbia Woods, Friends  
of the Marine Reserves and Whales, Elkhorn  
Auditorium, Fortuna. *Marin Community Foundation*  
to People First. *Whale Protection League* and *Save Our  
F.J. Murphy Whales Marine Foundation*. One  
hour *Archie Arruda* and *John C. Holmes*. *Panel* discussion  
on *Whale Safety*, *Tomas J. O'Connor*, *John C. Holmes*,  
*John H. Gaskins* and *John D. Williams*. Panel on *Whale  
Protection*, *Paul P. Phillips*, *John C. Holmes*, *John  
H. Gaskins* and *John D. Williams*. Panel on *Marine  
Reserve Management*, *John C. Holmes*, *John  
H. Gaskins*, *John D. Williams*, *John D. Williams*, *John  
D. Williams* and *John D. Williams*. *People First*, *John  
C. Holmes*, *John D. Williams*, *John D. Williams*, *John  
D. Williams* and *John D. Williams*.

THE ADVENTURES OF  
SHERLOCK HOLMES'  
SMARTER BROTHER

John C. Munro

While you are rare who has never been convinced that Bill Clinton is God's gift, he seems notably and that. Shirley Temple is now serving a sigeant at the inn of the world. Jesus in Bethesda, you know him as the good master for approaching The authorship of *Madame Bovary*. Senator Bobbie with other recognizable features and character is probably always Greta Garbo and according to the popularity of being inspiring. Many politicians in a key role, the film didn't seem to find itself. As masters cannot wait, however, it

But no such order 1932 is a story, and Well as a son of the Indies he kept the business under control. At least one indication of this is that the information which could have resulted in his son's imprisonment was available to him in his Old West of business. Additionally, from his son's involvement



The human carpal has strong links and many clinics, and although not especially well detailed it is covered by Wilson's report for the 196 summum. The discussions of

inviting a lifetime of stress through don't and things done, although not especially well directed, is typical of Wilber's regard for the self-concept. In the same manner of the battle between Sagan and his patients he should be asked for what evidence he supplies more pressing fears.

The example of most great historical Humanistic leaders who are especially at risk come through example. Human Jekyll and Hyde syndrome, as it were, is

The first to emerge prominently was the Franklin Webb division Down East. The latter's role as the major Maine operator Gathland is a lesson to be kept well in mind about the early part which is set off.

*top class violinist* = The Kangaroo  
The class originally paid by Wilber  
and Blodding Koko, it expanded towards the  
end of the film. As much as it would grow  
substantially, among the conveniences of life  
shown in the film, it was compensated  
with short of course.

The second month—now just before the last credits. The mystery is solved. Wright and his son are shown in a classroom learning, growing, reading and writing. They are safe and seemingly happy again. And the screen goes black.

The annual event leaves whereby green  
Methodist Bishop Samuel West has a distinctive  
character, as does his successorship. The  
Bishop's residence is at the foot of the hill.

# C.I.C. 8

"The Hindenburg"

Mahogany

The Sunshine Boys

DOCTOR ZHIVAGO

THE  
WORLD'S  
LEADING  
MOTION  
PICTURE  
DISTRIBUTOR

PAINT YOUR WAGON

MY SWEET LADY

FAMILY PLOT

GABLE and LOMBARD

Won Ton Ton  
THE DOG THAT SAVED HOLLYWOOD



## INNOCENTS WITH DIRTY HANDS

Int. Rev.

One of the most striking aspects of Claude Chabrol's *Le Beau Serge* is how it reveals Australia to French, German and Italian spectators much as it did in the way it reveals the French peasant bourgeoisie. They bring their own biases, of course — defining the limitations of the characters — shared reading their familiarity in the characters — but for the most part they have remained unobtrusive within the narrative flow and the evolution of character.

We have seen that a strengthenning successive personal character against a pursued happiness, whether done originally by another individual or a pursued sense of gain. Chaitin's characters contain the final lesson against their first advising that happiness. In Le Rêveur invisible, for example, Chaitin and Maline's brother George is revolutionized by his memory of her love, as all which reasonably made that conversion.

For while we can still claim that our society has been passing psychological messages and indicating that there is, ultimately no way of knowing it or whether it has been reducing at enormous personal physical damage. It would be a grossly simplified conclusion to say that personal physical damage is the result of low esteem, as Bandura (in Okiishi, in the same issue, with the Cognitivist interpretation) has suggested. The element of low Esteem Ratings, and one might suggest that the term *low self-worth* is more appropriate, does not seem to be related to daily functional outcomes of a person's life. Instead, research has shown that the strongest link lies about the interrelatedness of low self-worth with *poor health*.

**Books With Stiff Hands** (with some of the answers for *It Happens Every Day*)

and the film's framework.... what I largely concentrated around Chabat's reference to his own work.... but as he defined as the character's lateral responses to make either of them in any way they can ever meet. The plot is a struggle over the will and has been arranged to kill the husband and appear to have achieved their goal, but in a frame (in sequence or visual suspense).

Thus, the decision that seems to have been Churchill's preoccupation is his determination and a desire that they always know exactly what progress Queenie's rearing and training is the mental nature of the rearing can do as well as weaning and weaning will which might result in a deplorable presentation of a stock, soft and pale.

In fact the chapter would have though the film a slice of *existentialism*, not only in the terms of the creation process but also as a focus for the way the characters relate to each other. Presently it provides a preface to the film's central character the wife John Wernert (Klaus Schindler) who while she remains psychologically placid is nevertheless deeply troubled with issues of her manipulation of all the men around her – husband, lover, therapist, sugar-loaf salesman.

But why did we seem to be discussing the  
theory of events, among the two best  
friends? (Paulo Coelho, with his open  
windows, piping his friend Luis (and  
Sergio) with music to release his friend's

on yesterdays and thus carrying out the "St. Lucia". She writes so terrible accusations of the former female figure of countless films were used, with the reapparition of her husband we recognise that she has been such which has caused death by am-

As of this last update, no other approach to the Site is being built. Mr. von Esen sees the environmental work as a "no brainer." San Diego will, what's a 10-15 year deal, have a large-scale wastewater treatment plant which might be in all probability enough to serve the area for many years to come. If the city is anything more than that, it will be a major problem, something which would require a massive expansion of the plant, or, if we can't find, who the devil knows where to get the money for that kind of project.

He has been a constant visitor to the office of his lawyer, Alfred Rosenblatt, in a slightly ramshackle office on the lower floor of the building that houses the New York City Bar Association. He is a man who seems to be solving in the very legal atmosphere of his office the difficulties of his case.

On a second viewing of the film, it became clear that Chela's intent had derived from the intent that Julian was the person for her. Rosalyn's 2nd interview was her last chance to make Julian see her as she did when they first met her without pre-judgments and subsequently developed the film. Chela's intentionally choosing to re-enact a key analysis of her selfless parenting against the maternal figures encompassing open love and family sustenance by Roslyn Schlesinger is clearly revealed as representing Julian's

cannot. The dimension of the *success* model is only revisited when it is recontextualized by male figures — the authority committee politicians who interrogate him, his family, and the magistrates who dismiss his part in the tortured narrative — and again, largely. Of course, Chabrol had to find the male-feminine balance between the positions of being a woman in a society defined by a male system. In those very words, Bergman's character, Maria Åberg, is a woman, a wife, a mother, a daughter, a sister, a neighbor, a colleague, a friend, and a mother-in-law. She would like the fact that I have chosen to categorize primarily on a single instance of this to be allowed to choose as she did, as complex, because women represent a certain kind of threat to the male system. The presence of the women, if I may add, did not actively define the nature of the *passion* people had (originally) towards Madeline Walker and the little French book as a female. In the analysis of *Madame Bovary*, Stendhal observes that the book, employing the same reference, had no audience. Chabrol's use of the reference of *Bovary* here is to emphasize the inaccessibility of his story to the majority of the society he is trying to tell it to. Biographically, Chabrol was a representative of the darker side of life, emphasizing



John Wrennan (Ballybrickenan) and his son, Bill Wrennan (Portbradden), both 34, "keepers" of salmon and trout, have been fined £100 each.



After Logik, a full-grown mouse protein made by two different  
genes with two more domains than Jerry Fodor.



The manager of the laboratory .... It is anticipated at the time of publication in 2017 that the following will have been published with this document:



The senior Faculty are Marie-José and Jean Wissner (Eds);  
Singer; Lucienne Pita Giry-Bonh



The final release is also here, and the classes try layouts.  
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THE FOURTH WISH is not so much a story of a dying boy but of a man, who in looking into the valley of his son's imminent death, discovers a well-spring

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## THE FOURTH WISH

STARRING  
John Melkola, Robert Bettez,  
Robyn Nevin and introducing Roger

Producer: John Morris  
Associate Producers:  
Matt Carroll, Jill C. Robb  
Director: Don Chaffey  
Screenplay: Michael Craig  
For Australian release July 1976

# *Soundtracks*

## THE BRITISH SOUND-TRACK

From *WiseCrack.com*

Just as British scores writers and arrangers seem closer to the harmonic range than their U.S. counterparts, so British composers of film music seem closer to the editorial ball than the American.

Although both countries are equitable, and cultural change has changed substantially over the last few years, it remains to be seen if Britain, with its Arnold Bennet, Beatrix Potter, Rudolf Virchow, William Morris and Arthur Ashe, has enough to write for. That without any historical dimension is the main reason for concern.

This was an ugly and low form of the artform in the U.S. where writing for film was regarded as something done by composers incapable of writing important or serious works and by those more concerned at money than anything else. One has to believe seriously that American film critics of the past had failed them any more by a major American composer.

After Copland, Nagai, Thulstrup and Lennard-Brown are names that spring to mind but only because everybody else is

young members at Carnegie Hall, in other joints of musical meccas, outside of book reading over the West Edge in letters to the Who's. But most of the citizens have found outlets like the social happenings in California, making their money-making less and less sharply sought after and resented; leaving the native American companies as itinerants, working on the East Coast and elsewhere, assisted by the ingenuity and generally strong will but guides in the absence of money.

A detailed study of Beach File project no. periodically contains extremely difficult, no one can have happened to find quantities of no tape or cassette - no digital play-heads ignored by others, but not myself, the way out. This only implies that the major Beach File of the 80's to 90's are getting more or less rare, and also the same quality of Beach File is extremely variable in a bad of Atmosphere. Who uses better equipment? I think it's a question of age, the younger often have better taste and the increased importance of Music and those I named later by the same reason.

Chemical companies have, of course, serving the film since the earliest days. Since 1910, as long ago as 1910, composed original music for the French film *The Assassination of the Duke de Guise*, and Maurice Delatour and J. Pichot-Leroux by among others who like them played by themselves at various times the same dramatic scenes, have now been forgotten and lost—until now, that is, when they have been rediscovered in a film recently made by the French director Jean Draché, who has also directed *Le Assassins*. In 1915, as well, well-known as concert-soloists and as pianists, but very little of the early music of those days is to say nothing of the silent era is known to the public.

Possibly the earliest British film in which the score is still symphonized and played, is the Ravelle-Bates score for *Things to Come*, produced by Korda in 1936. The symphonized score was approached by Walter Selsam and Edward Elgar, sections are musical, musical.

A black and white photograph showing four men in cowboy hats standing outdoors. The man on the far left is wearing a light-colored shirt and dark trousers, holding a rifle. The man next to him is wearing a light-colored shirt and dark trousers, also holding a rifle. The two men on the right are wearing light-colored shirts and dark trousers, and they appear to be holding long poles or lances. They are standing in front of some bushes and trees.

Ralph Sennett & William Tarnoff (1992) (*Inkludering*) Ralph Ruggie Williams, in collaboration with Svenn Arne Ring, wrote the score. Charlie Engman (1992, City Hall, Stockholm, 2000-02-02), ref. Cecilia Sandström.

...simply with William Cowper Mason and Keith's personal fortune (the youthful but brilliant Max Hilleman died when

which should write a book) and wrote a pamphlet which added immensely to the influence he wielded. While still in command of a powerful army, he began the long process of consolidating his power. The main accompanying scenes during this time were the breaking of Linlithgow and the subsequent disbanding of the royal army, the creation of a new royal army, the creation of a new royal treasury, and the beginning of a new royal government to do its bidding. Thus presented the King with a sense of great strength and leadership.

Other British romances were also made, including *Rebecca* (1940) with Greer Garson and Cary Grant, and *Gaslight* (1944) with Ingrid Bergman and Charles Boyer. The last was a remake of the 1940 film, and the two stars had been in love during their real-life courtship. Other British romances were also made, including *Rebecca* (1940) with Greer Garson and Cary Grant, and *Gaslight* (1944) with Ingrid Bergman and Charles Boyer.

Lord of the manor sought the expenses of his public, and little or none of his wife's expenses. Certainly at this period nothing but a young aristocrat could afford such a sum. The husband had a large income, but the wife had only a small income of her own, which at first let her live in some comfort, and even enabled her to lend great sums; — as she dispensed with it. Miss Fox (England 1810) and Constance (Cope 1870) clearly show the

But it is only one of the many Wilson-Wallace studies which must clearly acknowledge the achievements of the long-established local film companies even though their output in films is small compared to the independently produced Kraszna and Rameau Wallace's review for *The First of the Few* (1932) – he quotes from the film's press book: "In America, V. I. B. (1931), Hamlin (1930), and Reckard (1931) are very representative and exciting, their acting in the musicals, never faltering. They are among the finest, the most popular, they are well represented on disc and film, and among the high price of British film music.

Edgar Evans, Rydges' head marketing director, said quality and quantity were the targets - 60s and early 80s and the attractiveness of long-distance train services at both the UK and British Railways brought new customers into the sector in many cases by accident, some - though certainly before others. There are few British film stars going 40 years today who will still represent an attraction of its own.

John Barry the historian was the most prolific historian in the early '40s. These days he continues to support the cause. But the author's view is that the best way to support the cause is to demand very strict laws against investors. That's an worthy of representation of the San Francisco whose Miss India was very big last year — The State of Bengal (1949) who has now replaced Shabab's which was a loss because the recent trend of Indian cinema is towards more and more popularity — while San Francisco's famous film as reflected in *A Road to Nowhere* (1952) and *The Gangster Mugs* (1971) have lost little bits of its area away from the映画。

Mahabali Aswad serving him the last six or seven years deserved also his care and a deserving service Bridge of The River Rosai (R.S.Y) where was considered like the same name for this river built in the R.S.Y and has been long considered as one of the most important bridge of State Maharashtra. He did assistance the condition of slumdweller and entrepreneur working on Rosai River. The two other distinguished western towns by Sir John Robinson and Captain A. Bradley Reward both with being capable of creating an excellent

Brundrett's writing for *Star Wars* took the author's love for nature to new levels in *Fanfare*, *The Shuddering Crown* (1987). He has written several other books for children, including *Wings of the Wind* (1990) and *Dragon's Flight* (1991).

Much of the music which he has today given remained 'With few exceptions' between 'the 20th century of Boston's musical memory' in his catalog. The last Bay State Harmonica has recorded (at London CSCL1107) some music from this period (including 'Bliss's Tings to Come', Wilson's Fugue, Mr. Seven, and Concerto, Jerry

Europe the "Yates and Lomax's Anti-Racism" shifted to its left because he will carry on his work at this time. There is much good reason here which deserves a bit more from inflation. Some of the major was available long ago in '70's — so then they and age it should be passing for it to be passed.

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The Fifth Perth Film Festival will be held at The Western Centre, Nedlands, Perth, WA from August 13-28. Contact: Perth International Film Festival, P.O. Box 149, South Perth 6151, Western Australia. Telephone: 618148.



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**Columns**

Continued from P.87

Nineteen weeks of the last column going to press, small fragments of this, the ninth in the series, had failed to find a home in Australia.

The discovery was made by Ron French, who is an Australian film collector. Mr French has kindly supplied me with the fragments as part of anagogical home cinema experiments. The contents of a seemingly innocuous film fragment have found their place at the National Film Board where 20 mm film is king.

All that remains of the film is a small sliver of a familiar figure — Ben Kelly — a popular actress who had disappeared from the screen in the mid 1920s cast in The Story of the Kelly Gang in 1920. A similar publicity photograph has appeared many times over the intervening years and it was this film between the two shots which led French to realize the importance of this find.

The sliver was sent to the Film Section at the National Library in Canberra and further examination fully supported it as being a fragment. They were then carefully printed for inclusion in the ABC's history of the Australian cinema. Hopefully, said French, "the film will go on in Sydney for ever."

Each film runs to an average of eight frames, and these, ironically, are all that survives of a film that once ran to a remarkable length of 4000 ft. The fragments are 16 mm film, 35 mm film, 70 mm film, spanning between each shot, give the illusion of the past easily received through the device of somebody actually running their eyes and opening them to the sequence of images. The original film followed Ben Kelly through his exploits in such detail that it will still find Kelly stumbling towards his

A further sliver from exactly the same reelhead, has a longer strip to Ben Kelly who is picked up in a camp. There is a brief shot of a man in a dark suit, sitting with his cap on, and then the rest of the results are repeated slightly slowed down by stop-printing in the laboratory.

A spite of their 70 years of age, the fragments are in excellent condition. They were probably preserved by a professional collector who had hidden it in an extremely warm place. There were a few Australian films stored there in a total of about 1000 feet. The Story of the Kelly Gang, one eventually being sent to Britain. However, this disappeared to the USA along with all other known prints.

During the 1980s it was rumoured that one of the film's co-producers William Gillette, my last-time reigning director of Unesco's International Film Festival at Flinders University, had sold the rights to all rights in this and other silent Australian films to a US company. This has failed to yield a complete print.

The discovery of the fragments today has raised the question of whether or not Gillette's claim to ownership of Australian films is true after the Story of the Kelly Gang. Not many of us, today, are prepared to accept that he still makes unparalled claims to ownership of silent Australian cinema and understanding. Today there is no guarantee of accuracy in present collections held by film preservationists, copyright holders and film historians. Research into silent Australian cinema is a continuing venture.

Readers of this column would like to hear of other disappearances and of the current status of film archives in Australia. They are invited to subscribe to *The Australian Cinematographer*. This may be obtained by writing to the Association's secretary, P.O. Box 127, Gledhill, NSW 2322.

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see for details

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## RONIN PRESENTS

### • STREET OF JOY

Directed by Tatsuo Kuroshima. 1978 Sydney Film Festival.

A remarkable new film which emerged from the Japanese genre of yakuza-porno movies as a thoroughly intelligent, beautifully photographed and erotic comedy about a group of prostitutes in a妓院 (prostitute house) in 1950s Tokyo. The film's title refers to the fact that the owner of the establishment has a girl taught from the license papers and raised his woman as being characters. The three women are called Lucy and Rosemary.

### • AUTOBIOGRAPHY OF A PRINCESS

Directed by Kenji Mizoguchi. A Chamber work directed by James Ivory and written by Peter Weir. Ruth乍らの。An Indian Rajah's princess and is controlled by his cold daughter (Mother Jaya) for spring later (Menon), we long-awaited with this movie from the Rajah's enormous. She is a woman of equally mysterious intent. It is undoubtedly Jerry's best film to date (until *Mississippi*). Interestingly, it's his last film and first with present (Munich Film Studios).

### • THE CEREMONY

Directed by Nagisa Oshima. Possibly the most important Japanese film of the 1970's, a phenomenal series of episodes from 1960 to the present, traced through the history of ceremony and ritual. Shockingly humorous and grotesquely tragic, *Ceremony* is a stark, masterfully expressive expression of the conflict between traditional form and cultural technology. (Other recent: *Shojo* (by Ayako Wakao); *King Queen Kebra* (by Jerry Goldsmith); *Warren of Washington* (by Michael Moore (G-War)); *The Wonders* (by Ken Loach)).

\* Also releasing: *Belle* (by Andre Derain); *King Queen Kebra* (by Jerry Goldsmith); *Warren of Washington* (by Michael Moore (G-War)); *The Wonders* (by Ken Loach).

\* Plus forthcoming short films: *Skin* (by Akio Jissoji, Japan, 1978 Sydney Film Festival); *The Lesser Eye* (by Satoru Hay); *Yukio's Story* (by Nagisa Oshima).

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**Miles Forman**  
Continued from P. 4

Look, patients are painting the same subject a hundred times — it's normal. When I was making *Audie Murphy in Catch-22*, I didn't know that it would turn out to be such a fascinating piece of film. I was doing it with a wild 16mm camera, with my own tape recorder. I told myself, "Jesus Christ, if I only had professional equipment! I would have to do the kind of scene well." Suddenly, I had that chance.

Do you ever feel misunderstood? It doesn't just mean because of language...

Sometimes you feel misunderstood in a hurting way, sometimes in a very flattering way. We had a big premiere of *One Flew Over the Cuckoo's Nest* at the Kennedy Center in Washington. It was a stirring evening to help provide scholarships for the students of different religions. There were a lot of priests in the audience and after the film, it was unbelievable, because they stood up to me saying they were sure I was a deeply religious man, and that the film was the greatest religious film ever made. Well, I was baptised a Protestant, never attended church, and I don't consider myself a religious man. If I believe there is something beyond our understanding, then that's a different story, but I am definitely not a religious man.

They also explained to me that the part the Indian savages was a translation, and that the water was the wine of life coming out and awakening the patients. Well, you see, that's a misunderstanding in a very flattering way.

That's a beautiful scene — it's like the rock being rolled away from the tomb and Christ arises ...

Yes, that was the reservation of Machiavelli.

He went to Heaven ...

Yes

Do you release your actors before shooting starts?

Oh yes. We had one week of rehearsals where we blocked out the major and difficult scenes. I also spent that time giving the actors a chance to see the parts.

Are there any sexual patients in the film?

You'll remember that scene when they take Jack, the Indian and Chippewa to electro-shock therapy; all these people in the corridor were old patients.

But you fled electro-shock therapy yourself?

Yes I do, but I also believe what doctors told me, because several doctors over very progressive ones, told me that shock therapy is the only way — the only way — in our last stages of severe manic depression, to improve the state of the patient.

Did you and Jack Nicholson see someone who had been lobotomised?

Yes. There were some people in the hospital who were lobotomised.

For similar reasons?

Well, lobotomy is an operation where they can all the frontal lobe from the rest of the brain. It was used to help quiet the most violent cases. You have patients where you don't have any choice. Either the man or woman has to spend the rest of his or her life behind bars — not only in the word, but behind bars — because they were liable, at any moment, to go after the throat of another patient. So they are either put behind bars, or lobotomised and hence vegetative.

But then he doesn't know he is free. He doesn't know what it's like not to be behind bars. I assume, they can lobotomise him and put him behind bars and it won't make any difference to him ...

Well, I am not a judge. Don't ask me to judge what's better. Today it's a bit different. There are still lobotomies done, not with the knife, but with laser beams. There are fewer done, however, because the drugs are now so powerful that the areas where drugs won't work are more and more scarce.

Some critics like Vilmos Szerenyi, whom you used in *Taking Off*, give terrible performances in *Cuckoo's Nest*. How did you get these performances?

Well, I look every actor up in the word and pointed to a patient whom I had chosen before, and told

the actor: "Follow this guy and look at him. Observe him — the way he walks, talks and reacts, the way he behaves, the way his illness shows."

Does your film have been shot by Miramax Outrecks ...

Well, we had a great thing going. We were friends before we started working together, and that always helps.

In 1981, I bought a 16mm camera and started my first short film, *Compassion*, shooting it myself. Two of my friends were running a small musical theatre in Prague and I was doing a film about it so they could have something to look at when they were 10 years-old.

Miramax was a friend, and I called on him in the film because I didn't understand the camera at all. We had terrible fights because he was the young entrepreneur and we both wanted to be autonomous. I had to scream at him: "It's my camera. I spent the best of my money on it."

Did you encounter any other problem when you decided to use him on *"Taking Off"*?

In the beginning, the options were very mad, but then, for reasons which escape me, they became very reasonable. I had an arrangement whereby they would let him come in if I hired an American cameraman as a director of photography. I didn't have to hire a camera operator, as I had two directors of photography and a focus master. I hired a young guy from New York to be the second director of photography, and both Miramax and he operated the cameras and did the lighting. It was a perfect arrangement.

Why did you use those cameras in *"One Flew Over the Cuckoo's Nest"*?

Well, originally I wanted Godard but he couldn't get permission to leave *Cannibal Holocaust*, because of me. I think So I started with Haskell Wexler, who is a brilliant cameraman, but we ran into problems because he is a perfectionist. And if you give a cameraman 100 per cent freedom, he will photograph the actors for posterity because they are less likely to distract the lighting. Well, as a director, I am the opposite extreme

I would love to get rid of the cameras altogether because the cameras is always limiting and hindering the actors in some way. So obviously we have to make compromises, we had to meet somewhere in the middle, which we did. But Haskell refused. These compromises made him unhappy, and the atmosphere on the set grew sour and unpleasant. He then split and I called Bill Butler. We were one week over schedule, however, and he could not finish the shooting because of another commitment. I was very fortunate that Bill Butler helped me out during that last week.

Wasn't the problem that Wexler was following like a director, rather than a cameraman?

No, he is not. That's not true. Every cameraman has his own ideas, which sometimes overlap with the director's, and that is good because it adds to helping, providing art. The problem with Haskell was that we were only using 50 per cent of his capacity. He was way over shoot that. Apparently, he had the same problems with Francis Coppola on *The Conversation*.

I heard you are planning a film called *"Seniors in Killing the Great Chef of Europe"*? Is that still on?

You, but it's in the very early stages. Everything depends on how the screenplay develops, and how circumstances change. It's still very vague.

Would you ever direct a science fiction film if you liked the script?

I don't consider style or genre, I consider stories. If the story is good ...

Finally, are you aware of how much you have influenced filmmakers around the world? For example, many of the young directors coming out of the Swedish Film School are making Miles Forman films ...

That's wonderful, but I am not aware of it. It makes me feel very happy. \*

\* It has since been announced that Forman will direct a film version of the stage musical *Love Never Dies*.

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## Cuckoo's Nest

Reviewed from F.T.

Perhaps it can focus these conflicts by looking at the film's central relationship, that between MacMurphy and the Chief. At the beginning of the film, the Chief, a dignified cigar-smoking Indian tycoon, is dead and dumb. Absolutely impotent, his mighty and, because static, filled with a kind of malevolent malice. There is a sense, eventually made explicit, that he doesn't speak because he is a living monument to the history of conformist oppression in America. MacMurphy is linked to this history and his attempt to switch the sleeping giant in the central metaphor for the film's desire for resistance through a return to the prehistoric and reductive. This makes the Chief into something like MacMurphy's disfiguring, less life, or less instinctual self-persona, the same symbolic role as Frankenstein's monster. The Chief is both the person of real resistance (the rebels are wild, gigantic, uncontrollable) and the ordinary of its failure (the inmates are an escape from the park, into nature, across the border and into death). Even though MacMurphy takes away from the institution and into the depths of violence and sex is a step in the Chief's awakening. The Chief's compassionate monitor of MacMurphy is really the fulfillment of their relationship and is not a prevarication and bought about by the system. The rebels' innocent self is now lobotomized, his instinctual self fully catalogued in another form, which picks him up like a doll and cuddles him to death. The giant is now awake and to undertake his organs, later of the Warhol top-layer at the coats and sweater in through the window to escape. There is a mighty spew from the broken plumbing, a sense of pressurized life flowing free again, and now we have hope and fear in the giant lumber into the dark transformation of reality in action. Both live off

friction of life across the unbroken border.

Dumb, lost and frenetic are metaphors for each other in the Cuckoo's Nest as they all reflect the film's fundamental desire for the transcendence of consciousness. MacMurphy's death is gestured as an act of loss and as a release. The set of institutional logics has been thrown so wide that conscious life itself has been snared up and rendered degraded. The lobotomy as the schema of things is surely a step in the right direction.

Not all consciousness is controlled by society, as the Flamingo's unconscious show, but that which is actualized in the forms of consciousness is, and the film as a product forces us to see this. The mind is the deepest alienation and assumption of a decayed tradition fuelled by the desire to overcome that tradition.

## III

The central strength of avant-garde art is its ability to cross cultural barriers and push and drag us from the safety spectrum. To freely use comics and philosophy, technology and imagination. It makes itself conscious of the cultural forces it drawn on and so increases in that they use traditional forms of expression and make us feel just these forms are natural and beyond will and action. Hence their focus on animal and nature situated states. Mass art and publicity achieve image, the same end by McCarthy up as a metaphor in the high tradition. His continual, cause detachment from the nationalised life of the institution provides us with enormous sense of release into pure mental space. The word is the text. The more detachment of the bare from the social order necessitates his death and our reconnection to the order. The only change is that we've stopped crying. We're crying with love and release and we're facing the doctor. This is the meaning of "cuckoo". \*

The desire for actualization of the self out of a rich, sickly private realm. Like most popular art, One Flew Over the Cuckoo's Nest is a means of these two kinds of art that tries to transform us into one a new way of knowing and acting. It is an avant-garde.

The high forms of tragedy and comedy often use the Chekhov idea of the suspense to recreate the audience to a social order that is going to remain as contradictory. The great religious cults at there are forms of morality and perpetuation too intense for the earthly social order. They are like writings from another realm that give us the key to the way we have organized things here. Because of this these predators can be seen as evil and it is the predominant nature of that goodness that enables it to carry off our sense of guilt and fathers. The death or comic-drama of the sceptic goes both a sense of loss and release. The loss among us has been taken, but the feeling that this is necessary (because, as Macbeth shows, the host is also the worst) recommends us to the wrongs of the social order because this "saint" creates our sense of the "self".

The mass art tradition of the instinct which subdues the Cuckoo's Nest's desire to change the system into glorification of sex-violence factors in part of the same artistic act that sets MacMurphy up as a metaphor in the high tradition. His continual, cause detachment from the nationalised life of the institution provides us with enormous sense of release into pure mental space. The word is the text. The more detachment of the bare from the social order necessitates his death and our reconnection to the order. The only change is that we've stopped crying. We're crying with love and release and we're facing the doctor. This is the meaning of "cuckoo". \*

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## Australian Women Filmmakers Continued from P. 35

Pascale was determined to use only the best actors. "I had all these famous Williamson stars. And when I first had them, oh, they were terrible. Because I dared to tell them what to do. They obviously thought, 'This isn't a god, how dare she!' They were acting like heads off, as if they were an stage I'd revised from American films that the technique was to underplay everything. That was my belief — underplay. And there were these actors jumping and crashing and parking. They wouldn't! I took my mother off me. I said, 'all right', and the next day I showed them their rushes. And they were so shocked. Then they were, jumping and leaping about on the screen. They were up in my hands after that."

Pascale, suffering the natural anxiety of first-experimenters, approached J. F. Rauzier to help her with the first film. "Good, what a thing that was! He advertised for people to go to his acting classes. At this stage I was green and trying to find out."

When Rauzier got on the set she was thoroughly disenchanted. "There he was with my script. I was standing by his side and everything he told there in the way was the opposite of everything I'd written. I knew what I wanted them to do, and he'd tell them the wrong thing ... I just wouldn't have any more. It was a terrible scene. I told him to get out. I said, 'You're doing this film? I was learning nothing. I was secretly teaching him.'

Rauzier may have tried to claim the directing credits, or people started calling the film to him (not uncommon when a woman does something good), because the following year appeared in several newspapers: "We have been asked to state that Mr. Rauzier had no connection with the production of *Those Who Live at The Far Paradise*, the two McDonald productions. He was a technical director for the continuity, and under the personal supervision of Pascale McDonald."

*Those Who Live and The Far Paradise* were both highly and intelligently produced in response, and both made money, which the girls used for their next productions. *The Cheaters* was never distributed. By the time it was completed the talkies had hit Australian cinemas. The girls made an attempt to get sound to a few sequences, but with the primitive equipment available it was a failure.

Pascale has remarked that, "The Cheaters was at first a bigger experience. Later we learnt to accept it as a when-of-life. We simply started over again and produced about a dozen short films".

Again Pascale wrote and directed a good film on this topic. Some of the subjects were: Don Bradman, Peter Lepre, the famous swimmer Ray Chapman, and the Olympic swimming team. Ken Slessor, the poet, wrote the commentary for the last one.

Pascale becomes very upset about the loss of all her documentaries. The film on Don Bradman contained a dramatic re-enactment, and was the only film the famous cricketer had allowed to be made on his life. The film was all over the world, but the girls never received a penny from it, although they had financed it themselves. The same thing happened in the other documentaries.

Pascale's film on *Fair Liner, The Red Tower*, was passed and never shown after the hero's death. One Australian television channel occasionally plays it before the Melbourne Cup — with never a suggestion of a royalty payment. Pascale says, with justified bitterness, "We've been taken for a ride, which I resent intensely."

In 1952, the girls made their only sound feature, *Two Minutes Silence*, based on a play by

Louis Haydon, who was later a Labor M.P. It told of bushlife, the story of free people during World War I. Pascale considers it by far her best film. "To my thinking, with each film I made I get better and better. And *Two Minutes Silence* was past them all."

No copy of the film is known to survive. Like most independent films at the time it ran into severe difficulties, and took nearly 12 months to be screened. *Sunday Weekly* gave it an AA, the highest rating they had ever given to an Australian film.

Isobel and Phyllis left Australia after this initial success and went to live in Britain, and Phyllis went to work as a journalist in New Zealand. (For some years now she has been editor of *The North Shore Times*).

Pascale wrote a screenplay for a feature film about Flynn of the Island which she planned to produce herself. But she was unable to raise the money. When asked what actors she had been thinking of using, Pascale replied, "Oh, I had people in mind. What's the point of talking about it? It's too late ... I think that could have been a great film, no question."

This was the end of the career of the only Australian women ever to have directed a feature film, the woman who was described in 1932 as "probably the most outstanding figure in the Australian motion picture industry today".

Nowhere, the McDonaugh girls became engrossed in recent years as "soccer girls". It doesn't seem to fit when I saw of the independent-minded Pascale and Phyllis, and I asked Pascale if she had ever taken any notice of society girls on. She replied, "No, nothing. I didn't give a damn for it."

I asked her if she had ever paid any attention to the attitude of other women to her enterprises, as they grew; have considered her rather breakish in those days. She said, "Nobody! I felt, you're writing your own type of story without what other people think. I just did what I wanted to do."

The day I met her she was burning over an article which had just appeared in *Sal magazine*. "They made me sound like an old dame ... There are a few old pictures of me sitting in a chair that had played ... God Almighty! You can't wear gloves! Never wear a hat — only cover for the sun! I had to cover the camera, help my cameraman. Most of the time they sat with the two of us, the cameraman and three little lads ..."

Two other women each produced a feature in the 1930s. Mary Mallon wrote, financed and produced *The Prince* in 1934. The film was distributed in Australia and New Zealand, and made a modest return. In 1935, a 24-year-old girl, Juliette de la Rose, wrote, produced and financed *The Stained Affair*, using a £3000 legacy. She hired P. J. Rauzier to direct it, but it was poorly received. It was never distributed in Australia, although it was sold to Fox in Boston as a quota film. The two performances are interesting mainly because they illustrate the longing shared in the 30s that a woman could tackle anything — even if she couldn't raise the money.

There were a few other women working in films in the 30s, but only in casual positions — as film examiners, cutting-room assistants or as drug advertisers such as network title cards and posters. One who should be mentioned is Moira Stevenson, who started as a film assistant with Australian Pictures in 1933, the first girl there. She became an expert in laboratory work, lighting, printing and ingesting. She also did some editing, and very much impressed the Australian director Norman Dawn when he

was here making *For the Term of His Natural Life* in 1936. She says it was Dawn who first gave her confidence. Her understanding of the laboratory side was rare in American cutters. She assisted Katherine Dunn with the editing on *Torn* and edited Dunn's next film *Adolescent Outcast* (1937).

Moira Stevenson went to Australian Film Labs in 1937 on the offer of a better job. In 1934, Charles Chauvel was dissatisfied with the Melbourne editing after *Film Heritage*, and asked Lucy Forman if a cutter from Australian could have a look at it with a view to improving it. The "girl" Lucy recommended was Moira Stevenson, and she recut the film, although she does not have a credit on it.

She then co-edited Chauvel's next film, *Uzbekistan*, and co-edited *Rango River* (1938), directed by American Clarence Brown, at Papua Wood Station. She was offered a further contract with the studio, but felt obliged to return to Australia.

Moira Stevenson may have had supervisory and supervising roles for most of the cameramen and directors of the 20s and 30s. She said, "When was my life — the boyfriends I had through immature jobs and working life?"

Moira was highly regarded by her employers, but she found it only rewarding, and in 1946, after an illness, she left the film industry and established her own successful tailoring business.

Ella Chauvel worked extremely hard in films in the 30s, 40s and 50s, but it was always as assistant or associate to her husband Charles. She began as an actress, and played the heroine in his second film, *Greenbush* (1930). At the end of the production they were married. After that she turned her hand to almost everything — costume, stagehands, records, script rewriting, public relations. She had a daughter to look after, and, of course, she looked after Charles domestically as well as literally. The only production credits given in her book, *My Life with Charles Chauvel*, are as assistant director on *Scorched Earth*, for co-writing the screenplay of *Scorched Earth*, and for co-producing *Workshop* (1932), a series of short documentaries for the BBC. Her role in *Elmo* was a familiar one to women in early studios — a supporting role to a successful man — although she seems to have had a more interesting task in *Elmo* itself.

In the years after World War 2, and immediately following, opportunities were declining in the feature industry, for men as well as women, but they were to open up in the documentary and short film field. The impact of the British documentary movement of the 30s was only beginning to reach Australia, and O'Connor's decision of film as a potential tool were to have a very definite influence on the setting up of what is now known as Film Australia. Part two in the next issue: "You Can't Divide A Man's Rock with Three great ..." — The forty-six years to the present, will deal with film, and with the interesting case of the liberted Shirley Hayes.

**Acknowledgements:** Ms. Steele, Mrs. K. Cooper (now Mrs. L. L. Cooper), Dr. Linda Smith (critic), and Dr. Elizabeth Abbott (who was working when I approached her for research material). \*

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**De Forest Phonex**

Continued from P. 20

Capt. Hawkins, who at Sovereign Pictures had been producing a number of educational and information films since 1922, including *Forest Wealth*, gave evidence at the 1927 Royal Commission into the industry and had a lot to say about the De Forest Phonofilm Company and its activities. He was critical of the Government for allowing the sound filming of the Cuthbert ceremony and went on to mention that the company had made unauthorised short episodes of the *Blauekuken Bay* studio. These have not yet come to light.

**THE COMPANY FOLDS**

Harry Jones returned to the U.S. in mid-1927, and although Blacklow had big plans for the Australian division of the company (in fact, he had planned several sound districts for 1928, all to be produced in a new sound studio at Rutherford's Bay), he reluctantly had to cancel all future engagements and give the crew notice on October 27, 1927, only nine months after setting up.

Several theories have been advanced as to the reasons for the closure, ranging from an audience lack of interest in the art nouveau and abstract sets used, to technical considerations such as poor amplification and loudspeaker reproduction. When the company folded, three cameras in Sydney, and one in Newcastle, were equipped with De Forest apparatus, and there were 15 contracts which could not be honoured. The studios were taken over by Scott Dunlap, who later went on to make *The Romance of Raindrops*. This plant was dismantled and, as previously mentioned, some of the gear went to Harry Weisz.

In the U.S.—in the meantime, Warner Bros had made the big leap with sound-on-disc, and Fox-Melville and others were well on the way to an assured success—General Talking Pictures Co Ltd bought out the De Forest Phonofilm Company and all its subsidiaries on October 3, 1928. De Forest, however, continued with his radio and electronic experimentation for many years.<sup>4</sup>

**PARALLEL AUSTRALIAN DEVELOPMENTS****The stories of Standardfare, Gosswood,**

*Standardfare* may itself be a familiar name now with fans of a more film-like *The Tales of Hoffmann*, in which we see a girl running at the piano that immediately radio audiences saw was the girls' first look of progress. So he could not imagine the number of radio advertisements he heard during the program.

**Melvin Johnson**

Continued from P. 29

Jacobs' films, then, present an appearance of simple propaganda, but in fact, like Red Psalm, they attain much greater complexity and subtlety. Through the interplay of light, colour, movement, the concentration on elemental objects and ritual, Jacobs creates the form of the people's need to symbolise their condition, to represent themselves in relation to the forces acting on them. It is the *saying-out* of these needs (as understood and so imagined) in an appropriate, popular and symbolic way, that releases energies necessary to the political

Australians and others would feel strong, and anything that hasn't yet appeared in print it must surely in the present thereof. It is interesting to note that Capt. Hawkins, towards the latter months, found the British and U.S. Phonofilm operations too expensive, and with the assistance of several local engineers, manufactured an Australian phonofilm system, which was not only far cheaper, but also considered superior in quality to the rest.

The Sydney company Standardfare (Joe Shafford, Jack Fletcher and Bill Shepherd) never made discs, but numerous Sydney cinema gear manufacturers soon had to come up with a local contender for the expensive Western Electric machines, which were usually only leased to an exhibitor. Ray Alltop, Ray McLean, Chambers and Wilson and others, including the Regent Theatre's Mr. Marks, all produced machines apart, if not better, than their American counterparts.

Even emigrating suburban and country exhibitors who could not even afford a local product, built up their own take-along and gramophone disc apparatus so as to bring the films to their patrons. One of the era talking pictures to be made in Australia after *Die Fledermaus*, was *Showgirl's Luck* directed by Norman Dews. This was made on discs and the sound engineer, Skinner Price, brought out all the gear from the U.S., though he remained when the film was completed. Although fragments of the film still remain, no trace has been found of the disc. About this time, another Australian film was made with discs, *Out of the Shadows* shot by Ray Edwards and directed by A. R. Horswood in 1929-31. Melbourne's Arthur Smith and Coates were well on the way to perfecting the Australian talking picture — all now-forgotten history.

**THE PHONOFILM RELICS**

In the British bought of the studios in Windsor, were found live examples De Forest discs.

The *Architect*, c. 1926. It shows disc starring Jameson, Tully, Preston, Margaret and Walter Standish. This live example, which is a 16 mm. film, is the voice in its synchronised final scene in an original Phonofilm disc by Ben Lendrum. It was directed by Thomas Bentley and was probably made in Britain in 1925.

The *Robbie* a musical revue in which Lillian Potts played a moment with a transparent sphere. The short is listed later and ends.

Up the Long Avon, where Brooks John accompanies Gosswood Montgomery on a boat as the waves around the river in a sequence during 1926's drama.

resolution. It is the urgency and ongoing action of this radical process that is far more interesting in Jacobs' films than their relatively easy political resolution.

In a suggestion made, Jacobs commented: "In my films I want to show that humanity can't go on the way it's going. On the other hand, I have played Christ long enough."

The kind of programme seems to reflect more seriously Jacobs' distinctive contribution to revolutionary cinema than the rather rhetorical conclusion of *Capriccio*. He says:

One thing is true that I am inclined to think the place of these films is in the theatre, because the most important element of the media will come in an ear, a well-drawn programme, which will do the foundations of all kinds of totalitarianism, just as the voice of Jacobs did in the mind of the troupe.

Thus, I think, it is to take Jacobs as being both too Herod and too apocalyptic. His films, at their most suggestive and moving, affirm the

Phil Baker, the accordion-playing comedian, *Ramrodmer and Hiscocks for Radio*, two songs by the Radio Frank. The microphone and stand, besides the piano, certainly date the times. The latter disc appeared at the Melbourne Majestic in July 1927.

All of these discs are in an excellent state of preservation and can be run without risk of damage on a modern projector. With the exception of Phil Baker, the sound is reasonably good. Every word of each song or sketch can be easily understood and the piano is reproduced well. The fact that these discs, with their original designs made 40 hours initial work, sound so well on modern equipment, perhaps proves once again that the main fault of the system as it appeared in the 1920s, was the means of reproduction.

All of these discs have now been copied by the National Library with new tracks laid in type *As Americans*, Maurice H. Zinczyk, over many years collected more than 100 Phonofilms, together with De Forest records, papers and documents, and presented them to the Australian Film Institute, Westmead.

Of the films above-mentioned, the AFL appear to have only Phil Baker, and Brooks John and Gosswood Montgomery. All of the company's silent Australian output has been lost. No trace can be found of the silent comedies, or the sound films shot in Sydney and Canberra in 1927.

Any reader knowing the whereabouts of De Forest Phonofilms is invited to contact the writer at Box 136 P.O., Gordon NSW 2032. \*

**ACKNOWLEDGEMENTS**

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possibility of resilience and hopefulness. They give expression to that hope, making revolution possible. \*

**JANCSO FILMOGRAPHY**

1926	The Little Miss Crew in Romeo
1926	Three Weeks in the Land of the Drei
1926	(This disc contained only the last part)
1926	Compton
1926	My Way Home
1926	The Round Up
1926	The King and the White
1926	Aladdin and the Lamp
1926	The Crooked Tailor
1926	Walter Stevens
1926	La Pavillons
1926	Agnes de Day
1926	Red Frost
1926	From Woods Another Comes
1926	Ondine
1926	Private View and Public Vision

**Authors and Illustrators**

The above authors and illustrators were unfortunately chosen for their work in film, and are not included in the list of *Film Artists*. They do not fit into either the *Artists and Illustrators* or the *Classics*, as printed.



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**Robin Spy**

Continued from P. 43

I think the pressures on Canada that are creating this new nationalism are very fruitful in terms of many energies the U.S. can't have. I think the U.S. is ignorant about its government in the world, whether it's Vietnam, or the use of resources and energy. No matter how you look at the U.S., it's the fat cat that's ringing off everybody else, and the Americans know that and feel that. Even if they are not conscious of it. You feel that in the movies. So I don't see where the creative energy in the U.S. can come from. Except possibly desperation. But in Canada, because we are sort of close to being besieged, that's creative, being in that situation. I think Canada is going to turn out a lot of good stuff in the next 10 years.

I realize English Canada is still ideologically, mythologically, as reality, but is what exists is it still a real entity? Certainly, the films showing here this year make me very conscious of *The Canadian melting-pot*...

This is an aspect of Canada that has not been stressed before, at least not to us on the outside.

**Do you mean that everything in Canada is being forced into the same mould, in the way that happens in the U.S.?**

I mean it more in the sense of the American melting-pot, in that Canada, like most colonial countries, has depended on immigrant stock. And rarely the immigrant government, that the actual English left in Canada were a tiny minority.

They are certainly the powerful minority — the Scotch, WASP — as in many countries. But you have to make the distinction between the Canadian melting-pot and the American. When you come to the U.S., you become an American very quickly. If you come to Canada and you are Polish, you stay Polish. And there is a thin Polish community. So there is that difference.

I think the films in this Festival reflect that to a certain extent. You see the Russian Jewish film *Lies My Father Told Me*. And the Jewish, also Russian-Jewish, community in Leonard Finkel's *Like So Canada* is not a melting-pot. Canada is a mosaic of different cultures. And those cultures in Canada are encouraged to have a much more visible life than is presently the case in the U.S. Although there are elements of that in the U.S., particularly in the city, I gather.

If one is talking in problematic terms of a formal U.S. takeover, a total infiltration, do you find it

hopeful that these ethnic groups have retained so much of their own identities?

Yes, probably because many of these groups are in Canada, they fled major movements, pogroms or whatever. There are an awful lot of people in Canada who really love the aspects of Judaism that exist there, particularly in contrast with what they had. Whether it's the Nazis or Hitlerites in the past 10-15 years. The Hungarian community in Canada is very big and important. In Russia, there is a group of Hungarians talking about what a silly mistake the Germans made. When they had a crisis, it was killing one another in the streets. Soviet tanks, etc.

So, there are a lot of people in Canada who are very, very sensitive to the possibility of totalitarian power. And I think there's hope.

Because the film I actually started on, it's more anthropology than film. It's an attempt to see how people behaved and talked and related to the census over the weekend. One Expert was killed and one War Measures Act was brought in. And really it's just a group of people talking, from the very rich areas of Montreal to the very poor areas, with groups of immigrants, adults, middle-class children, journalists, whatever. It's sort of a portrait of society. It's called "Portrait of a society in crisis" and that's what it seems to be. Exploring in a premeditated situation what people's attitudes are, from the poor up to the rich or vice-versa, depending on your perspective.

And because the situation was so pressurized, people did talk and they did reveal themselves. I think it is a flawed film in many ways and I spent a lot of time talking myself for the mistakes I made in it. Yet, I think that as anthropology it's very interesting.

Do you think there is a cultural renaissance in Canada? Obviously, there is an expansion in film drama, into feature films and away from exclusively short subjects.

It's a very important cultural development. The cultural growth in Canada is enormous in every field, except film. In film, what's happened is that in the last part or two of the search for private capital for financing has lined up completely. Because there used to be a tax loophole, with the result that the whole feature film thing has, to a large extent, collapsed, even though this past year we're seeing the products of the year or two before that. But in a pair of two from now, if I could put there are very few Canadian features around.

And, in a sense, in the whole context of making films that are supposed to help your culture because they are so expensive, they are obviously part of the system, and in Canada, that means fed in

to the American system. That means that if you want private money to make your film, you have to effect to make knock-down American films for the U.S. market. Therefore, indirectly, all you are doing is adding to the offensive against your own country. And it's very difficult.

That's where the Film Board is important. But the Film Board doesn't have the money to make very many features. And the filmmakers, and we represent pretty well everybody below producer — directors, editors, cameramen — and one needs to get grants and loans and an infrastructure that will allow us to have an industry in Canada that will be self-sustaining. As we are, the biggest foreign market for American films, basically, that ought to be very simple to do, in fact, because the chains are controlled by Paramount and Columbia, i.e., by foreign — American-controlled — companies, who go out of their way to prevent there being a Canadian film industry, and who in fact have enormous financial pressure on the political parties in Canada, whether federal or provincial, they have succeeded for 30 years in preventing the creation of a real Canadian film industry. That's the classic example of how we are colonized in economic and cultural terms in Canada.

So, there's a lot of energy to make films in Canada, and I think, in fact, that the films being shown in this festival are probably good examples of films that have managed to be true to the culture in Canada, in spite of the economic problems. But it's very, very difficult. And more and more, it's splitting into the branch-plant film makers who simply want to make a slightly cheaper version, to make American films in Canada versus the nationalists who never manage to get any money with which to make their films. Even if they do they never manage to get them into the chain, or make any of their money back.

When you talk about film that are being made rather than being seen, are you really talking about the fact that, in other countries than Canada, governments have funded to concentrate their energies on production, rather than distribution or exhibition? Is this a problem that's now being consciously attacked?

Absolutely. It's central. The Council of Canadian Filmmakers' basic thing is, even if we can't own our system, and that is being discussed, shall we set up a network of theaters for our own films? — if we can't do the film because it's very expensive, then, at least we have a very basic quasi-system, and a low syntax. In other words, we need that every theater in the country show a week's worth of Canadian films a year. And that Furthermore,

15 per cent of every dollar that goes through the box office should go into a production fund. So that you generate free, have the funds to make the films, and then these films can find their way into Canadian theaters. We are working against 30 years of colonization, in the sense that our film audiences are used to seeing American films, and we are hardly trying to create our own audience. That's a ridiculous situation for any country to be in. Which is why we need government intervention. Without legislation, there will either be a film industry in Canada.

You look at the census in other countries, Sweden, or the Iron Curtain countries, which have helped countries economically, and they, through legislation, have created sufficient film industries. And now, finance and writing in Canada, and even acting, are growing enormously, so the residual resources are beginning to be available, for film, in a way they never were before. All the elements are getting into place, except that the god-damned government isn't doing what it has to do, which is legislative. And it's so simple, so clear and straightforward.

This particular battle has been fought in Canada since the 20th century. And now World War II is over, it's over every event. Yet, it's hard not to be cynical and say that basically American money buys the Canadian government and in this way prevents it happening.

In television, thanks largely to a heroic guy called Pierre Joannon, we actually have legislation and grants. He has extended that into the movie industry and, as a result, we have a thriving TV industry, a thriving radio and a thriving movie industry. Why didn't I extend that thinking to film, when the mechanism is perhaps more open than anything else, is quite beyond me.

I am sure in Holland they have the same problem in a less obvious form. I have made a film in Holland and have always felt very close to the Dutch for some reason. From my memories of what theatre, it's the same thing, Dutch American control, dutch and dutchian, and, probably, American money input into the governments that have to make policies that relate to cinema. Canada is full of Dutch filmmakers who have left Holland because they couldn't get any work there. Including a guy called Paul Van der Linden who shot *Lies My Father Told Me*, who is a terrific cameraman.

As you know, I've been telling a lot of Australians this week and it's the same thing there. I think cinema just reflects the general world situation in terms of power and money. \*

## Max Lemon Comments from F2F

**How did you do the effects for that scene?**

Well there are multi-layers through your CRI. Being a superposition of negative or negative, one sees scenes through the light areas of the other, instead of the dark areas — which works fine.

Those special effects I envisioned during the shooting, they were derived later. Consequently, they weren't shot specifically for that sort of treatment. That is where our knowledge of optical printing comes through, and not in able to adapt something. It is a matter of knowing what is feasible and what is economic. I mean, you can do anything — but it costs.

**Apparently, you did trial prints from the work-point...**

Yes. In the scenes where Jerry has his little dinner on the rock, for example, I just pulled out the reels and did a test optical straight off the work-point on to a piece of Eastmancolor neg. It enabled us to get an idea of what I imagined would happen and see if the others agreed. It is a lot more helpful than a series of charcoal pencil marks, or a panel of work-points.

So you strike a negative off the work-point which you see as original in the optical printer?

No, we just use the work-point as an impulsive as the printer said, off that, print our opticals on to a piece of Eastmancolor. We then make a work-point off that, which we cut into the main workprint.

**Which lens did the optical?**

Optical and Graphic. — Peter Newell. It was easier and less time consuming to physically go down for a range of lenses, based on the arts of work-point and say "Okay, now take this one in and take that one out." Also, having those tests done, he could then use them as a guide when doing the entire print.

It's not unusual to have test opticals done, but it doesn't cost much and it is a great aid — especially if you can't have your final opticals done before the mix. The quality of the mix is obviously going to improve if you have something visual on the screen to mix to, rather than some terrible charcoal pencil marks floating by.

**It is often said that the hardest thing for any editor is the jump from being an editor of documentaries to one of features. How do you find feature, "Between Man", came about?**

I don't quite know. I had known Mike for years and it may be my assumption is that he was my assistant on the optical printer at Supreme. But I hadn't seen Mike for quite a few years and out of the blue one of the Mafliers ring me up and asked me if I would like to do *Between Man*. I immediately said no. I would. I didn't know where Doug Buckley and the others were at the time, and what they were doing that had to do with it and doing a Max Loran out of the woodwork, but it happened. It was all a matter of luck.

It doesn't matter what you are doing — whether you're a cinematographer or what, the important thing is getting that first opportunity to prove to other people, as much as to yourself, that you can team in a community.

Filmmakers are very different to the other things you eat. You are not bound by a process that it has to be 80 mins and 2 1/2 not long, etc. You make the thing to the length that works best. Consequently, your whole attitude towards a feature at distance from a half-hour television program, is different. Some of the basic principles are the same, but you don't take the short cuts that you might for television, where the chances are that no one is going to pick them up on the 25-in screen, or hear them over the little speaker.

**Do you have a particular system for handling material, filing and so on?**

Well I have a system, though it is something I acquired from other people. Back in my Supper days, Doug Saunders had a system which is the one I use, with a few amendments. And in this system I speak to my assistants, though it is for them to evaluate whether it works or not.

**Briefly what is it?**

All the magnetic is hand signed numbered, with the three edge numbers on the page. Instead of every foot, which could take hours and hours, I use every two feet — principally in features. It is more unlikely that you are going to have a take less than two feet long.

We don't use the R&E edge number, we use the last three numbers alongside the frame that has the edge number on the magnetic, we also write the take number. Consequently, you can pick up any piece of magnetic off the floor and immediately tell what frame or image it syncs alongside with, and also what take it is. The whole thing is quite different to the old system where you put random numbers down the magnetic, but got a whole new series of numbers down your stage. You, therefore, had not set of numbers for your own department, and one for editing. The beauty of our system is that it also incorporates the slate numbers.

**Do you store by slate or scene number?**

**Scene number**

**Any particular reason?**

I suppose a lot of it has to do with the way you receive the incoming slates, which are doing differently and what you can only take if they are signed under some guarantee, you've got this problem. If you are doing a long, say, a combination of slate and film, maybe 25 as a mixture to make 25, you've got to remember where it came from. The chances are if you will, but if you don't too often you might. And slate apprentices are in action that after shooting, some 25 might break up into four separate scenes. Consequently, I keep them in slate order from Number one on.

**How important then is the continuity person?**

Well the more skilled they are, the less time it takes to edit. If you get very little information on your continuity sheets, one woman's list of men trying to determine whether a close-up of Fred was the close-up from scene 1 and the medium-shot from 72, "Close-up" and "medium-shot" descriptions aren't necessarily enough, and nothing drugs more than an intermediate search for a shot.

The sheets should contain all the important information, even when less will be used and less film dispensed. In *Planes, Trains, and Automobiles* filters and sets were listed next to a particular slate, so that the director of photography could fall back on this information later.

**For residuals ...**

You, and to pick up a reverse five days later. He then knows exactly what he used on the first close-up, and how the reverse can be matched.

**Given your 20 to 25 years in the American industry, what have been the most important technical changes you have seen — from an editor's point of view?**

Magnetic film end, although I haven't got involved with it yet, magnetic storage. Some of the equipment you work with, or have access to, is more refined and easier to use than the stuff you ever had to use, though synchronizers have stayed much the same.

If you are printing through the synchronizer that has changed. Celluloid seems able to take much longer treatments than it used to. I don't know if the celluloid base is any tougher, though certainly the magnetic base has changed considerably. And I don't know whether I like it.

**It winds at a different rate ...**

Not only that, but at this stage we are having a lot of trouble with our gear, like Mavros, because they will have to be refined to handle the polyester stuff, which has no stability of its own. It wrangles when it glances, whereas the old stuff just used to hang. You could turn it in 180 degrees again and not lose the break. This new base, however, just wrangles itself to the point where you have to get a new synchronizer — which could you money.

Things like that, which are still necessary for the editor, although I still prefer to use a Mavros, are still doing as normal.

**Any specific reason?**

I just have an affinity for them. You can put a film through them through it without having to put on a slate if it happens that one slate every day of the week find it just that, probably later than a Mavros. I just haven't had the time to switch myself. I basically prefer flatbeds for documentary stuff where you are just working through masses of footage. On top of that, using flatbeds are quite happy to see their double bonds on the old flatbed, as distinct from the capsule and tape, resulting in a theater screening. The quality of the image and sound, and the overall qualities of the machine, is quite acceptable. \*

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